Last November modest pro-posals by Douglas Stephen & Partners for the Leicester Square Coventry Street Association. and designs by Westminster

would require only a modest refurbishment.

Floro was commissioned to

drnw up the proposals in Mnrch. The favoured scheme would nclude waterfalls and pools in the centre of the square and use its slight slope to allow for a series of landscaped terraces.

The existing trees would be retnined and the present ticket office given a new home.

The second scheme would have un enclosed greengarden in the centre and the third would be a compromise between the first two with some water and less grass than the second.

The council hopes to produce final results of the consultation in January, with work starting shortly afterwards.

The ann ouncement of the new proposals coincides with Government plans for a £1.5 milliun facelift for Trafalgar Square.

The Property Services Agency has commissioned Donald Insall & Associates to draw up proposals and is now consulting Westminster council, the Royal Fine Art Commission, the National Gallery and other interested bodies.

Work is scheduled to begin in mid-1987 and finish in early

BBC sell-off

THE Grade II-listed Langham Hotel, site of the Norman Foster-designed redevelopment expensively rejected by the BBC. has been put up for sale by the

Laing quits controversial BDP project and designs by Westminster council, were displayed.

Now landscape specialist Tarsem Flora has produced three new proposals for the council which which

BUILDING Design Partner- of housing and a multi-storey ship's plans for a £25 million car park with a rooftop resiaurredevelopment of Torquay's ant completed their scheme. old town have billen the dust, with developer Lning falling to raise the finnnelal backing and pulling oul.

This lenves the way open for a new scheme, nnil critics of the BDP design are hoping that the popular conservation-minded proposal by Bristol architects Ferguson Mann will now idopted by the council.

By Alan Thompson

BDP's proposal caused a

storm last year when it received

outline planning permission from Torbay Borough Council. The architects planned to

demolish most of the historic

buildings in the Swann Street/

George Strect conservation area and replace then with a shop-

ping mall, two large stores, a

restaurant and muti-storey car

Ferguson Mann, with strong

local backing from the Save Torquay Old Town group and developer Sir David Roche of

Roche & Co, put in a planning

and listed building consent

application for their alternative £12 million plan which would

They proposed smaller scale

shopping units requiring no

major tenants, a visitor centre,

two-screen studio cinema, exhi-

save most of the old town.

Opponents of the BDP/Laing

scheme included the influential

Victorian Society and the Geor-

wrote to the then environment

secretary Patrick Jenkinprotes-

ting about his decision to allow

this type of development in a

conservation area.

ture.
The layout and internal decor has been designed by CAG vice-chairman Ben Derbyshire, of Huat Thampson

out more about community architec

Ben Derbyshire, of Hunt Thumpsun Associates. Work was supervised by Kelth Shearer. Contructor was Phi Construction.

RIBA president Larry Rollandsuid: "The Community Architecture Resource Centre is the manifestation of the RIBA's determination to spread the architect's and public's understanding of portnership in the provision of good building and architecture — to kelp people to help themselves. hemselves.
"Ian Finlay's work in the RIBA's

Community Architecture Group has been a tremendously important part in Fred Roche's strategy. I hope this resource centre will be widely used by members, supporting organisations ond the public."

gian Group, both of which CAG chairman Finiay commented:
"This is the culmination of many years' work and is possibly the first step in opening up the institute to the public." He thanked the president for his support in bringing about the

The Emparon range of indighters designed by

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Lumilien Limiteit

RIBA's community spirit The RIBA's newly refurbished Community Architecture Resource Centropened its doors last neek. I.neated in thereceptionareo of the institute ut be Portland Place, the centre nims to create an information base for RHIA members, community organisers and members of the public wishing to find out more about community architecture.



Turry Rolland think of he had I what their and Ken Same They are opposing the recent with I true Hutton and center designer flow Perhydration confirmation by education

Facilities available at the centre include reference books, videos, a slide collection, lists of architects working my community schemes, and information alougt sources of funding. The group is also considering

community group.

NELP has alrendy announced

The Community to that it will try to continue,

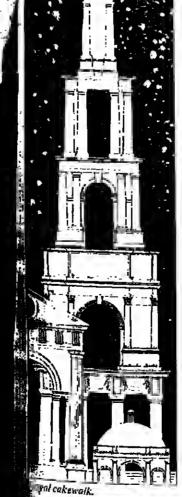
Resource Count to gain funding itself by teaching for
eign students.

for schools TWO local authorities are to take legal action in a fresh bid to avearchitecture schools in their reas from elosure. Kirklees and Newham coun-ids, in whose areas the Huddersfield and North East Lon-too Polytechnic schools fall,

will appear in court on July 30. setting up as addresecretary Kenneth Baker that service offering fer the schools should close.

Peter York - style-wotcher. MacCormac brought in as legislation deadline nears Underneath

Getting Into the spirit of this week's royal festivities is this wedding-cake built of archways by students at the Brinswick school of the environment at Leeds Polytechnic. The second-year students were asked to design an archway to form part of the public street decorations for a royal wedding. This project was produced by David Geider, Eric Goodburn, Christopher Perkins, Simon Webster, Paul Whiteand Andrew Whiteley. More designs page 2



Cormac Jamieson & Prichard have been commissioned to upgrade the design quality of a massive mixed development on the eastern edge of the

City of London. Developer London & Ednburgh Trust has brought the practice in on its proposed redevelopment of Spitalfields Market, followng pressure from Tower Hamlets council and conservation groups.

Richard MacCormac, a member of the Royal Fine Art Commission and a resident of the area, will be designing the with the original architects, Fitzroy Robinson, on the detailed development brief 100.000sg m scheme.

Tower Hamlets said the choice of MacCormac represented "a victory for the eouncil

By Amanda Balilleu and considerably strengthened

LET's architectural list' A spokesman for LET said MacCormac was chosen because he was "generally sympathetic to the area and respects the scale and street elevations". Meanwhile, the final report

on a six-week local consultation by Tower Hamlets will be presented to councillors next

week.
The comments from indi-The comments from individuals and groups in the area cil will be recommending to the

Board asks for fee cuts

road links.

GREATER Glasgow Health Their first choice turned out | Board is asking architects to take cuts of up to 15 per cent in fees to help it out of a financial on firm boundaries for their

which will be presented to the

Most local residents and

businesses do not object to the

market's relocation, says the

Market traders feel that the

new market on offer at Temple

Mills, three miles north-east of

Spitalfields, would be a prefer-

able location because of its good

Residents are more concerned

that the office development

should be balanced by housing

for local needs, open space,

small businesses and work-

shops, and local shops -- not the

Covent Garden-type shopping

Less comment was given on

originally envisaged.

council in late September.

Eno)

The weekly newspaper for the design team

Nhat were Peter York

and David Hockney, plus

Hugh Casson, Reyner

Banham, Piers Gough

Patrick Nuttgens, David

Puttnam, Jocelyn

Stevens, Ralph

Steadman, Christopher

Frayling, Norman

Parkinson and many.

many more doing in

Aspen, Colorado? See

pages 12-17.

David Hockney - artistic licence

market buildings, designed by

The council is setting up

special sub-group with repre-

Group, the Spitalfields Trust

and other conservation groups,

Council guidelines also state

continued back page

that there can be no more than

to advise planners on the

Sherrin, should be listed.

scheme's design.

At least four practices are second choice in Drypool.
One of the stipulations for a known to have been approached Cudal in that it must be invited to consider a reduction in fees. A by the local community, so last week - five months after it was Institute of Architects said some practices were worried they announced - the first meetings continued back page | might not get any work if they were held.

Rolland talks with **Prince**

RIBA president Larry Rolland met Prince Charles and eommunity architects Hunt Thompson Associates to discuss finnre options for a 76-flat block in

FRIDAY JULY 25 1986

Kennington this week.
The Duchy of Cornwall owns the block, Newgnay House, and approached the RIBA to carry ont a feasibility study for the rehabilitation and management of the flats earlier this year.

The institute brought in Hum Thompson Associates, who iave set up an office in a vacant flar in the block.
Rolland said the duchy had

"accepted in principle recom-mendations made by the RHIA n relation to the long-term future of Newquay House".

The scheme is being financed by the Halilax Building Society.

Work to start on West Pier

WORK is at fast due to start on the £8.5 million restoration of Brighton's Grade I-listed West Pier, atter a delay of 11 years.

Contracts have just been pier and the Brighton West Pier Trust is looking for backing to implement the Burrell Foley restoration scheme illustrated in BD September 6, 1985.

Comp choice

RICHARD Rogers has been chosen to set and assess the RIBA's 1987 International Student Competition.

THE CLASS Louvre System Continuous louvres in any colour, shape OF SEZC. Airstream Environmental Products Ltd

bition area over an antiques market, cafes, restaurants, and a small food mall. Some offices, a small amount **New London body faced** with £12m legal action

BARNET council has asked the floodgales to many more such London Residuary Body to honour a £12 million legal action initiated against the Greater London Council over design faults on the Graham

Park housing estate. If it does take the case on, the



cases.
The 1,091-dwelling Graham
Park estate was designed by the
GLC for Barnet in the 1970s and has been plagued with faults Since it opened

Two years ago Barnet issued a residuary body could open the writ against the GLC to cover repairs and maintenance work, uit while the council was considering the legal position, it was abolished.

Barnet is nowdemanding that the LRB, which was established to wind up the affairs of the GLC, should settle this action.

The LRB confirmed the existence of the writ and said its legal department was considering whether to accept liability. A spokesman for Barnet said the Graham Park estate was still

to be surveyed and the full extent of the repair programme wouldn't be known until a full report from engineers Ove Arup

"il's a very big job," he said, and wouldn't discount the possibility of higher damages.

The second secon

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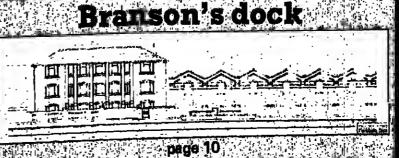
housing and shopping. RIBA Cudat project flounders in Hull to be a council housing action area and they have not settled

THE RIBA's planned Community Urban Development Assistance Team initiative in Hull appears to be floundering after a series of set backs.

Hull eity architect lan Col-quhoun, Richard Burton of Ahrends Burton & Koralek, and RIBA director of public affairs David Atwell were given the task of identifying a suitable area for the Cudal in February.

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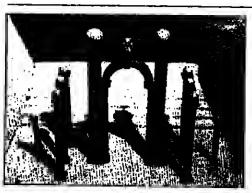
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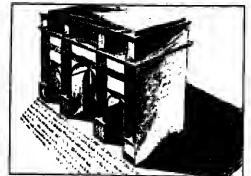


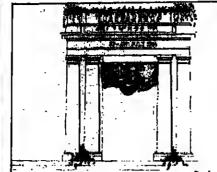


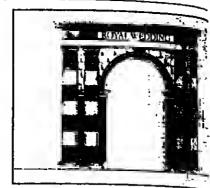
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Classical style for the wedding

Second-year architeeinre students at the Brunswick school of the environment of Leeds Polytechnic were allowed just one dny to corry out their designs for an archway to commemorate the royal wedding. The schemes were intended to form part of the street decorations on a sile

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Don Baker

clubs, etc.

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"(rlumphal arch", the scale should allow a couple to walk through side by side. And the archway should be conceived so that it could be reconstructed in permanent materials if the money was forthcoming, taking into account problems

outside the college.

Aport from his contemporary significance, the theme was chosen to complement a course of lectures on Itolian architecture from 1400 to 1600 and the shidents were expected to work within the disciplincof a Classical order.

Among the instructions of the brief, conceived by lecturer Steven Morant, the students were asked to bear in mind that the archway should be designed as a temporary structure with a street life of two doys which could be

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conservetory. Your erectors were most efficient and courteous during the short

period they were with us.....we were particularly impressed......high

standerd of workmenship......they all

reflect e credit on your compeny. I

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would be happy to show prospective

satisfied with the quality of the

Counting the costs of London's growin Council opts for Andrews City office boom

ance and overpricing for certain key building factors are afflicting the City of London office market, say quantity surveyors EC Harris i their latest building ecoomics survey.

They say the increase in office development as a response to the 'Big Bang" explosion of financial services in the City has pushed up costs.

Skilled labour and managenent is in short supply, paricularly in the finishing trades,

By BD Reporter

hough this will be a temporary

Raised floors, suspended eilings and demountable paritioning systems are "often having to be secured at a premium" if performance is to oc guaranteed

The report questions some of the typical features now being seen in many office buildings. They say freedom from columns is not necessarily something tenants need, though their agents often give it as a require-

It also casts doubt on whether floor loadings of 100lbs persqft, plus 20 for partitioning, are a structural necessity, compared with the traditional loadings of 60 or 80 plus 20.

But other features of the modern office block, including deep space floors, additional loor-to-ceiling height, extra service cores and ducts, upgraded air-conditioning, electrical services and lifts, do not necessarily push building costs

This is because larger, deeper buildings inherently have a more economic geometry, and benefiting from fast-track construction and more off-site presabrication.

Coata of city office davelopments

Costs of City office developments vary considerably as the following comparison of typical projects shows (Source EC Harns & Partney

Ovarall	£714/m²	£988/m²	£1,270/m²	113
External worka	42	16	45	1
Servicea	195	359	446	_ :
Intarnal finiahaa	t t9	t2 7	t58	
Superstructure	279	411	512	-
Foundationa	79	6 6	94	
Demoliion		9	14	
	£/m²	£/m²	£/m²	
PROJECT		2	3	

t ligh rise developer

difficult necess.

PROJECT 4

construction with 18mspman

walling; serviced misedfloor, VA

nir conditioning; high quality les

curpets; partial deephasenat

Complex owner occupied dept at rium tuilding; reinforced con

framed construction; stone (1)

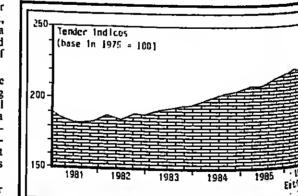
technically orivanced air cons

very high quadity fluishes cap

Square plan shape partially shell and core atrium building; fast track steel framed construction with curtain

walling: raised fluors unserviced; nir conditioning; medium quality finishes; no carpets. One basement evel; accessible site.

mare plan shape fully tinished num building. Steel framed construction; I5m elear spans with nixed stane chalding and cartain valling; serviced mised flours; VAV nireconditioning; high quality the curpers; one basement level.



National trends in building prices

Quantity surveyors E C Harris summarise building cost trends in a quarterly series:

In the last three years, static workload has resulted in depressions. The first quarter of 1986 saw an upward movement in teaching and this confirms our prodicted view that tenders will increase by a first confirms our prodicted view that tenders will increase by the first confirms our prodicted view that tenders will increase by the first confirms our producted view that tenders will increase by the first confirms our producted view that tenders will increase by the first confirms our producted view that tenders will increase by the first confirms our producted view that tenders will be the first confirms our producted view that tenders will be the first confirms our producted view that tenders will be the first confirms our producted view that tenders will be the first confirms our producted view that the first confirms our produ and this confirms our predicted view that tenders will increase by of 7 per cent in the next 12 months. This results not only from its upward trend in the price of labour and moterials, but also at additional demands upon the limited resources of an industry spent the last thrac years to rationalisation.

The percentage increase is a national average; if the industry in regions, the North, North-wast, East and South Wales are fall in new work inquiries, while construction activity is London and the South-east where subcontract prices are rising to an insufficient aupply of akilled labour.

The type of work also has a considerable affect on lender developments on Open sites are still sought after and prices.

developments on open sites are still sought after and pro-competitive, while our recent experience indicates that is market of medium-size refurbishment projects in London mnual increase will be exceeded.

The graph above shows tender price movements (the price from the customer) alnce 1981.

Rolland spells out plans for his second year in office

A MORE effective marketing strategy, both to members and the public, is at the entre of RIBA president Larry Rolland's programme for the second year of his term of office.

The new policy committee will examine all aspects of improving communication, with new vice-president of membership Owen Perry tackling one front and vice-president of public affairs Fred Lloyd Roche leveloping a new external marketing

Every effort would be made to remove areas of irritation, Rolland said at a press conference introducing his "half-term report", especially in terms of streamlining correspondence turn-around, and attention of the right committees quickly.

The institute's magazine, the Archiieci, under the new editor David Pearce, would fulfil an important role in keeping members informed.

In the RIBA's efforts to give space and eneouragement to Community Architecture, "we have now lurned a vital corner. Ian Finlay, Fred Roche and lare now hand in hand" and "any further suggestion of discord should be treated with scepticism", said Rolland.

On education, he is looking ahead to see radical changes. With the timeconsuming controversy over the Esher Report in the past, there was now an urgent priority to consider a reassess-

extensive membership consultation and proposals are expected next spring. A two-day meeting (not a "conference" to be held in the autumn to allow those involved to air their views. Rolland is personally in favour of a much broaderbased Part 1, with graduates going on to

pursue a variety of careers in the built

Closely tied to the marketing drive is Rolland's commitment to making Portland Place into the national architecture centre, RIBA Services and Magazines are to be moved out, with the first phase of improvements — involving the installation of catering facilities -

starting next spring.

the large proportion of members

who did not vote. Only 49 out of

tually cast. "Twelve council

members don't seem to care who

a possible 61 votes were even-

is president," he said.

sculpture court is as the first step to integrating the library and drawings. 'The issue isn't moving the drawings", Rolland believes, but broaden

ing the RIBA's base. An integrated collection would receive Government backing as the "national" collection so outside funding should be much easier to mise. Exhibitions at Portland Place should also attract more visitors than the average 22 nt the Heinz Gallery each day. 'Delightful as Portnian Square

undoubtedly is," said Rolland, "the determination of n few to perpetuate it as a congenial haven must not be allowed to frustrate the achievement of a secure future for the collection as a whole in the mainstream of institute life."

ceived his voting papers four

days before they were due to be

returned." he said.



The Royal Unid Medat presentation to Arata Isozaki marked the mul-way potat in Larry Rolland's presidency.

would not stand for the position

good; I hope he is allowed to

Rock said: "His policies are

Rock, a new member to

RAYMOND Andrews has total of 12 years and was said Cecil, who confirmed he conneil, said he was surprised at won the RIBA Council's responsible for the Festival of nonination for senior viccawarded an MBE in 1953. president and its backing for next year's presidency.

Andrews, who lost council's nomination to Larry Rolland two years ago, beat Ray Cecil and David Rock into second and third places respectively.

The voting was: Andrews 24. Cecil 13, Rock 12, After the second round in the single transferable vote system the RIBA operated, Andrews ended up with 31 votes, Ceeil with 16 and Rock was eliminated.

Andrews, a former president of the Architectural Associa-



Raymond Andrews: A total of 12

for return of December 5. Hackney was this week non commital about his challenge. "There's still plenty of time." he

Architecture in 1984. He was

president remains unchallenged,

Andrews will assume the presi-

dency of RIBA on July 1, 1987.

nomination from the member-

ship if it is not happy with

conneil's choice. And at least

one RIBA member, Rod Hack

By Alan Thompson

Any challenging nomination

must be signed by 60 corporate

members of the institute and

accompanied by a statement from the candidate of not more

than 400 words and should b odged with RIBA secretary

Patrick Harrison by October :

membership will then be held

with voting papers being issued on October 17 and a closing date

A postal ballot of the RIBA

ney, has said he would stand.

But the way is now open for a

If the position of senior vice-

But he did say that if he took on the post he would not be a "chief executive" like many recent presidents. He would instead adopt the role of the oldfashioned figurehead president Defeated candidates Rock and Cecil both wished Andrews

Housing strategy to be beefed up

RIBA's new draft housing olicy "needed a lot more guts" if it was to accurately reflect

did not need authority from the such issues as housing tenure, Government to earry out its own treasury rules, mortgage interlousing report. He snid this was an excellent opportunity for the RIBA to do something positive as leaders of the construction industry".

Jake Brown said the Govfundamental level in its honsing policy". He entled for the RIBA

David Rock and Peter Jones both said the report was bland and needed to come up with Mike Jessles said the RIBA specific recommendations on

est and tax relief. The lively debute wa rounded off by Noel Wurr, who said: "Ridley is totally uncomprehending of the housing problem. The Government has ernment was "failing at a given up and there is a strong need for the RIBA to bypass

South African rebel wins overwhelming support

Overwhelming support was given to South African architect Haus Schirmschar, who requested that the RIBA should "open lines of communication with him and his colleagues in South Africa".

Larry Rolland said Schirmacher was being "rasonable" in his request, because he had not asked the RIBA to cease talking to the instituto of South African Architects.

However, the institute had decided not to ask Schirmacher to address council

ecause it could be seen by the ISAA as "dislayof". Other reports page 36





You could be forgiven for thinking that HMG has admitted, however, one because the world appears to be gwash in a sea of all, that coal stocks ore offering new challenges to budding mountaineers and gas storage is causing more heartburn thon Rennies con cure, the cost of building and running o house today. o bit of It.

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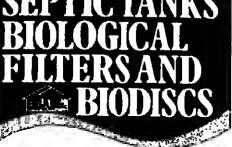
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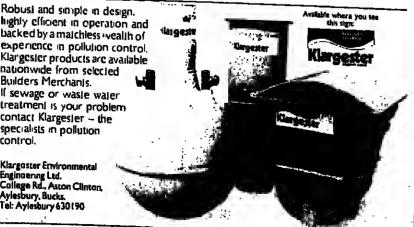




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Funding pergola

THE London Residuary Body has agreed to give £29,000 towards the reatoration of a pergola on the edge of Hamp-

The work will include vandal-proofing the rooms underneath the pergola, demolishing old greenhouses and preparing the area for landscaping.
English Heritage has said it

will give £50,000 for its complete restoration at a later date.

Brighton attraction

RAMASINGHE Premadasa, prime minister of Sri Lnnka, will be the keynote speaker at the Commonwealth Association of Architects conference during the UIA Congress at Brighton

He is an outhority on Third World housing and was instru-mental in having 1987 deaig-nated the United Nations Year for Shelter of the Homeless.

Surveyors' treedom

MEMBERS of the Royal Institution of Chartered Surveyors have voted to endrestrictions on outside investment in their officespacestll unlet and withan partnerships and componies.

Trimmed Farrell South Bank plan gets the go-ahead

TERRY Farreil's plans for Covent Garden. improving the appearance of the South Bank will go ahead, but on a more modest basis than originally envisaged.

The acheme, unveiled by Farrell last October, woa commissioned by the new quango the South Bank Board - set up to look after the South Bonkarts complex after abolition of the Greater London Council.

Farrell was asked to produce a feasibility study showing ways

showed a radical transformation, including lightweight roofs covering the Queen Elizabeth Hall, Hayward and Purcell

By Amanda Balllleu

Rooms, and the removal of all walkways to allow room for new foyers, facilities, cafes and

It was thought that the of transforming the current money would be roised by mess into n vibrant and well- building a hotel on an adjacent used area along the lines of site, but the South Bank Board

Expo vacancies

ONLY two tenants have algued leases to stay in the permanent on October 13.

Thia leaves more than £84 million of buildings - many of Them of great architectural merit — and more than 33,000sq m of

Expo vice-prealdent Klaua Fuernis has the problem of finding permanent uses for the golfball shaped Expo Centre, the Roundhouse, the Pavillon and the three striking buildings that make

up the BC Place complex. Meanwhlie Canadlan govern ment ministers are holding high-level discussions to decide the falc

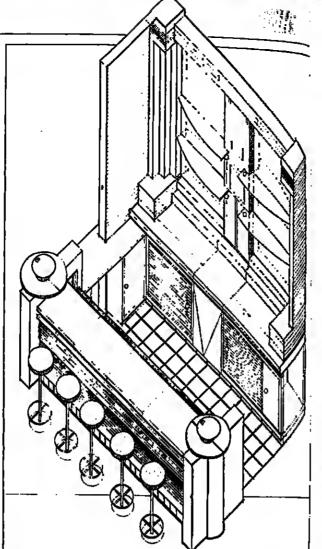
private sponaorship. But until the private sponsorahip is found, only the first phase of the scheme can be carried out. This involves the demolition of two walkways, creating an open square between the Royal Festial Hall and Belvedere Road.

Belvedere Square would then be used as a waiting place and dropping-off point for taxis. The South Bank Board is also planning to run a local bus service from all main-line

The second phase would involve glassing over only the sections between the existing buildings - not the umbrella roof as originally envisaged.

The third and final phase. described by project architect distant horizon", would be for shops, pubs and restaurants using the newly created space after demolition of more walk-

Farrell's have hired Ove Arup to carry out a detailed traffic study of the area, and are carrying out their own consultation with local groups



Sweeter peppermint

Sales have gone up every week at London's Peppermint Park restaunt Covent Garden since John Assael & Partners redesigned it. Although it was a trend-setter in the t 970s when it opened, Peppermitivity chrome and disco image had become dated in the mid-1980s, and John And were asked to give the restaurant a "1980s feel", make it more attraction

unehtime customers and design a cocktail bar. The architects introduced soft "contemporary" colours and crisp line?

Institute accuses councils of planning powers abuse application discussions unne-

建筑建筑的大型设置的东西的

between the Royal Town Planning Institute and a local council over claims that the council is misusing its powers by charging for planning consultation services.

A report from the institute has claimed that Stafford Borough Council is one of two authorities

But Stafford has dismissed the charges as "utter bunkum" and has placed the matter in the hands of its chief executive, who will consider further action.

RTPI president George Me-Donic this week said Slafford did not permit its officers to engage in discussions with opplicants until a planning application had been made and

But borough planning officer Keith Platt said: "This is not the

He admitted that in 1981 the council decided that pre-appli-cation discussions should only be carried out "selectively" and not with those agents or applicants "where there was no alue in doing so".

This system has since been revised and the restriction removed. But the existence of a clear county structure plan, a local draft plan and the publicapolicies usually made pre-

from all planning control over

design matters is not a practical

eessary in most cases. McDonic also criticised the The RTPI said that Hammersmith's charges ran counter to smith & Fulham for introducing the principle that the planning a charge for answering inquiries aervice should operate in the about whether a proposal will require planning permission at interest of the whole community and not be seen as a financial transaction between developer Hammersmith also requires a

and planning authority. fee to be paid for inquiries about Planning minister Lord Elton the permitted uses of a property has written to the RTPI saying these practices will "not only discourage the efficient hand-By Alan Thompson ling of planning applications in

a frame of mind that is not the planning history and where committed to giving a good the use of a computer record or officer's site inspection is neces-

Ridley speech attacked

PLANNERS bave criticized DoE when he concedes that freedom altack oo planning al the RIBA

where this is not apparent from

Royal Town Planning Insti-tule president George McDonic sald this week that arehiteets and planners were working logether to improve the quality of new

building in this country.
"It is not helpful for Ridley to

He elted Peter Palumbo's

aborted plans for the National Gallery extension as cosea in

charging for these services

where there was no clear statu-

tory demand demonstrated a

Lord Elton stressed that th

Do E had often encouraged pre-

application consultation. He said the institute's findings

would be drawn to the attentio

of the National Development Control Forum, which is cur-

rently working on guidelines fo

the handling of planning appli

unfair planning charges? We

unhelpful attitude.

McDonic conceded that good "Only intervention by the secretary of state himself stopped design could not be imposed by But "Interference" by the from being bulli," he said. planning system had often proved

the only effective woy of prearchitect presaed by a client into including undesiroble features in venting some of the worst design his design to encourage the planners to require their altera-

BUILDING DESIGN, July 26, 1986

partments to the central block without hoving to poss through the office

The central atrium is three floors high, with escalators serving oil floors.

The offices have been set in a green-field site so that stoff con work without distraction. And to minimise the visual effect of cors on the site, there is on under ground cor park with 160 spaces.

Housing solution costs are 'within reach'

Housing report.

Good Housekeeping: the cose for housing investment cloims that only a small amount of "pump priming" funding is necessary to reverse the drustic

The IoH plan is for 100,000 new council and housing association dwellings each year, 100,000 targeted improvement grants a year, a council renovoion programme dealing with up to 150,000 dwellings a year and a crisis package to tockle home-

This programme could cost up to £5 billion to implement, hur the institute said that half of this could come from existing receipts from the sale of council homes, the rest borrowed.

cost down to £300 million.

Current estimates put the cost of making good the nation's ded us out of reach IoH president Peter Keggsuid

housing needs of the country is shortsighted and bad housekeeping. The stock is decaying to the point where the bulldozer will become the only option for many houses and temporary mensures to house the homeless are wasting urgently needed

programmie is long overdue. If achievable set of objectives that would make an important contribution to reversing the decline in housing conditions.

WHY WE WERE GIVEN £205,000 TO DISAPPEAR.

When Leslie Jones Architects were asked to turn the ageing Doncaster Arndale into the Frenchgate Centre, they were faced with a fundamental problem – how to adapt the existing shopping centre to meet the new fire safety regulations. Their solution was to create a striking vaulted glass atrium roof as a smoke reservoir.

In order to achieve this, Leslie Jones Architects turned to Colt. Working alongside the architects from an early stage, we were able to design a system of glazed ventilators that not only surpassed the new regulations, but also met with the specific brief of not being visible.

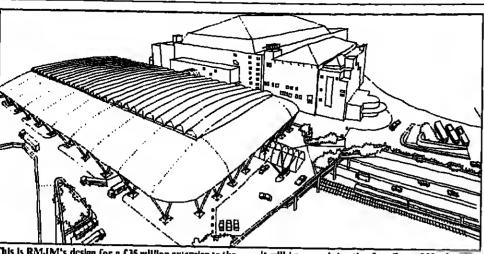
Having satisfied ourselves with a job well done, it was nice to hear that not long afterward the centre won awards from both the British and International Councils of Shopping Centres for the best centre refurbishment of 1985.

Our history is one of problem solving, no matter how big or small. The essential thing is imagination and experience.

If you have a specific problem, give us a call, telephone Havani (0705) 451111. We'll even disappear if we have to.

THE ESSENTIAL ELEMENT.





This is RMJM's design for a £35 million extension to the Earls Court exhibition centre in London. The t8,000sq m linii will have a wide span steel frame set on a concrete dech over British Rail tracks, and London's

WE'VE BEEN

TAGGED WITH A

REPUTATION FOR

QUALITY...

WALES AND SO SO

TOPO FORM NEEDED WAS ESSENT

THE PERSON NAMED IN COLUMN

M75

The property of the Control

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next specifying your roof and trussed rafter

requirements, laak no further than Hydro-Air. As

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rafter monufactured.

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in the business:

pes Na. I in root and trussed rafter design we

TATE STATE IN MOST CLASSED BURNS.

It will have an obstruction-free floor of 90m by 180m covered by a barrel-vaulted roof and a high level of natural light will be provided by a band of high-level glazing. Kensington council has given outline planning permission for the hall, which could be completed by 1990.

guards

give column corners

the strength of steel

Witterover busy traffic is a hazard for concrete columns, specify RIGIFIX column quards

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and give the corners the strength of steel.

Protection is permanent, eliminating

trong as they were built.

The tough steel RIGIFIX angle plates are

chipping, cracking and flaking. Columns stay as

RIGIFIX column quads have been used for

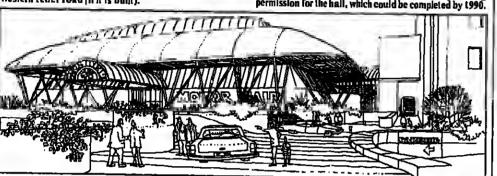
over 30 years in commercial and industrial buildings, and specified for the Department of

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nber of the Starling Industries Group of Companie

placed in position with the shottering, to form



£4 million repair bill at **Portsmouth**

iNSUFFICIENT funding and a stock of Victorian and 1960s buildings have left ralepayers with a £4 million repair bill for Portsmouth Polytechnic.

An independent survey of the polytechnic's building stock has evealed that it needs more than I million this year and a further £3 million in the next four years to bring its buildings up to standard.

county councillor Luurie Mitchell attacked the Hampshire architects department for allowing the buildings to fall intesuch a bad state of disrepair. Until this year the architects

department had handled maintenance as part of its hodget, but now the polytechnic is being handed a lump sum, part of which goes lowards maintenance. But the polytechnic's building

and estates officer, John Besam defended the architects' record. He said the department had seen its overall budget cut in

ing part being place public — especially de developers — initial mobilising idle land le recent years, and this meant their interest as a de: polytechnic limding had been tion they can see excut by the same proportion. land," said the minig: Combined with a large stock Victorian and 1960s build-

Patten also anno Cinvernment will out. million towards a filindustrial developmen lev through the unas ment scheme.

Getting

tough

NI)RTHERN local in will be forced by the ment to dispose of in land — unless they are exenses for not within 42 days.

Announcing the new

the Covernment would tour sites in London tolk which had remain

orders in January. The initiative Be action in the G campaign to idea described as "the less

sands of acres in the

authority) ownership at present lyingide

The list, the severy

released, contains as

city areas, and ide

Government's increase

For the first time

includes sites which h

identified by the public

"This illustrates ther

phasis on such sits.

By John Wood

ugs, the shortfall had led to the resent problems.

One area being tackled at present is the polytechnic's computer centre, the Owen Luder-designed Mercantile House, which has had water penetration problems for 10

There are no major structural problems but repairs will be made to both the inner and outer south-facing walls of the ninetorey tower block

· A Portsmouth city coun cillor has slammed linglish Herituge following its criticism of a planned £8 million leisure The development would in-

alve the replacement of the Rock Gardens Pavilion on the outhsea scalront with a pyranid-style complex designed by Charles Smith Architects.

English Heritage said the new building would clash with the ramparts and gun battery of the nearby 16th century Southsea Castle and would be un invelcome visual intrusion. But at a niceling of the

council's planning committee, John Marshall claimed the conservation group Incked "I might take linglish Heritage seriously if they got on with restoring their Portsmouth properties, like Fort Cumberland and the Gurrisnn Church,"

he said.

DEVELOPER Spring won a psychological won a psychological cover its rival Graphatic competition to reside the said.

he aaid. "Instead they are shamefully eglected.' The committee approved the

lans and the developers hopeto art on site in October. Completion is expected to be time for the 1988 aummer

Speyhawk has been

the succeeds William

Designed by ciales, the projection provide 18,000





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REINFORCING RODS.

Tel. 01-648 0121 Telex 946623 STERLN G THE public sector may be slington, as Charles Thomson in ggests in his letter (July 4), but in SW15 the picture is different.

I. Replacement of about three miles of briek slip facings to point block-slab edges.

2. Decanting (in housing jargon) of about ¼ mile of tenants from Bison blocks so that major repairs could be carried out. 3. Replacement of about 19 miles of external timber an zlass external wolling, much of i our storeys, and to judge from the gns eylinders seattered about, renewnl of the roofs as

But that is all history, so two

A tenant buying a flat lease-hold from the council had to pay £350 a year service charge, excluding painting, which was £493-£697 extra per flat. They are three-storey, brick built with small steel windows, half of which can be painted from the access galleries.

The housing association to which I belong and whose members are both ground landlords and leaseholders. depending on their hats, charges tself £240 a year for service and maintenance, including painting. The houses are also threestorey and are painted from top to toe and from porty wall to porty wall in conditions of some difficulty what with the gardens

with the full participation of the tenants, is well overdue.

Disabled not getting there

From Kathryn Kent HAVING read Roger Fitz-Gerald's letter (June 20) con-cerning British Rail's plans for Clapham Junction, I would like to make the following comments if I may. I work with disabled people and have eseorted elients on that voyage of discovery known as using public transport, particularly mainline ail, on numerous oceasions. am dismayed that no attempt is being made to improve access at this obviously strategie point in the service when opportunity

has presented itself. When accompanying travel lers using wheelchnirs I have been amazed at the discrepancy between the service offered to the main group of customers and those requiring specially designed access. I have escorted disabled people who have been required to travel for long periods in train corridors, if not lirty and unheated goods vans. Moving between platforms is accomplished via assorted basements and storage yards. Movement between platform and carriage usually depends on the goodwiji and musele, alwnys ffered wholeheartedly, of the BR workmen.

I am sure that BR would wish o involve disabled people and designers concerned with access in its policy-making and would have thought that this was an ideal opportunity to demonstrate that it is really helping

people "to get there" It is worrying that BR is content to restrict development f "good access" to relatively few stations when the majority should be involved, if not all Improved access in one station in an area is of little help if a long and probably expensive journey is then required to attain the final destination because the most convenient station is not accessible. This happens fre-

Also, Clapham Junction is an unusual case in that access here would circumvent the difficulties of transferring between the two main railway lines it serves.
Underground tines, of course, are barred to disabled people to all intents and purposes.

I am concerned that the Junetion has not been available to the disabled traveller and probably will not be unless BR is able to review the situation. If refurbishment is being undertaken, every effort should be made to incorporate the issue of ment now in countries such as the US. 1 feel BR is being less Peter Bran nan responsible in using an exemption to the 1985 Building Regulations, which require provision of access to duck the issue in its plans for alterations to its stations. Can it really believe it appropriate to give priority to redecoration and rearrangefacilities, which is surely only cosmetic, if access can be provided in any reasonable way?

If FilzGerald ean forward s THE interesting article on suggestion to provide access as an alternative to the scheme devised and rejected by BR, I can NOWEA DUSS ELDORFER MESSEN only wonder if all the possibilities were considered. If BR wishes to be seen to have a positive policy toward provid-

being in the way. Last year the charge was £180 and also included painting.

If the former is the charge way in the future. This would at least be a step towards offering a halfway decent service. If the figures in the two to that group of customers who 'sectors" were reversed they require some consideration t would make sense. A debate on the whole strange business, access needs Kathryn Kent

Don't write me off yet

From Detuis Berry
I READ with interest Scorpin's report (July 18) that I am to leave the headship of Kingston

l ask myself — is someone trying to tell me something? Last November friends were snying to me, "I hear you are about to go". I know I have probably been around too long, but I need the money too much to take early retirement and the normal sort is not due to happen until August 1987.

So please, Scorpio, and other friends, don't pension me off just yet... life/old dogs/good unes/old fiddles etc.

Incidentally, London is juson the outskirts of Kingston, as my friend and neighbour, Brian Anson, will confirm any time. Kingston upon Thanies

Architecture and politics

From Lawrie Cadell IN reply to Abe Huycem's appeal against npartheid (July 18) I feel that he does not seem to be very interested in orchiteeture, but only in politics.

Apparently he does not know that South African architects have built a great many fine buildings in South Africa, and have been helped by hlack Africans, who are not restricted in nny way by the government.

He also forgets that if he succeeds in destroying the present South Airiean government, the country will be taken over by the Russinns, whn eontrol the African Nutional Congress and the anti-apartheid movement, and ufter that linppens, there will be littlescope for

It surprises me that eminent men like Sir Hugh Cosson and others should be taken in by such biased propagandn. Laurte Cadet Landan W2

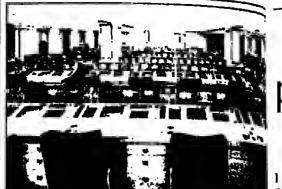
Milton Keynes wind-up?

From Peter Brodley
SO Milton Keynes Development Corporation is to wind up on April 1, 1992 - leg pull from a humourless department? After aecess. This is a legal requireall, it has taken since 1981 to space, Milton Keynes...

ment of catering and booking From Gordon Michell, leoder of the Wirksworth Project 1978-82. consultant to the David Knightly

conservation by Tony Aldous (July !!) contains one or two errors and omissions which, for the record, I hope you will allow me to correct.

In the case of Wirksworth, it is unfortunate that no credit has ing a service for disabled been given to the support of the Architectural Heritsge Fund make arrangements lo look into similar issues in a more eon-



Pity the City dwellers

WHAT a terrible work environment (June 27) lithiat upwards of 20 per cent - and life" then God help them. Join McAsing, London W8

the Wirksworth Project raised funds with which to commission ireen, principal of a an interpretive plan for the town Associates, curlainsale from the Centre of Environmencants, the safest fine tal Interpretation at Manchesarchitects to specific ter. This study must have been nigher performager an assistonce to the Heritage Centre Trust.

not suffer from adhere! In the ease of the Weston nd as he pointedout. centre, it is incorrect to claim hat the speciety woma prize in the Pride of Place competition to help implement the interpretive pruposals. What the David Knightly Charitable Trust was able to do was to offer the society ation. These views were the first prize in its 1984 Pride of as those expressed by Place competition; this was to help the society form the ground-A lot of interesting fluor conservation shop. They ion was presentel took great pleasure in this, since audience and two ve they saw the shop as being a pioneering venture which could positive statements well be an example for so many made in terms of pai-

tiardon Michell

important difference

From M S Hackhouse, chief planning officer. Montgomerrshire District Council MAY I be allowed to correct one

statement made by Trany Aldous in his front page article (July 11). In his report regarding the effects to changes to the Hse

Classes Order he says that ...conversion of a theatre to, sny, a sports hall or binge hall, wialld become 'permitted development'..." This is not so, the situation would be that the conversion will not even be 'development". There is a very important difference in that 'normitted developments" can e withdrawn through Article IV direction M S Buckhouse Welshpont Muntgomerystilre

From John Martin, architectural manager, Architectural Advisory

RECENTLY attended Dnw Corning's seminar on structural glazing at the RIBA. Judging from the number of partners and senior architects from principal practices present, together with directors of many major curtain-wall manufacturers, there s considerable interest in this I was disappointed, however,

o find that very little information or knowledge was available concerning the suitability of different finishes and indeed different coluurs of the finishes applied to the aluminium prior o assembly and glazing. One of our main concerns is that with the organic applied coatings such as polyester powder and the PVF₂ paint systems, lack of adhesion of the costing and difficulty in assessing cleanliness, can certainly lead to

Are you in private professional practice?

Infill

WAS undecided as to which of the two titles to give this paper until it struck me that they were synonymous. When you have resd the paper, perhaps you might sgree with my

Jeck Torrance.

immediete past

president of the

the senity of

private prectice.

lessional practice.

continuing

treditionel

Chertered Institution

Engineers, questions

the answer to oll the above

questions is "yes" - then you

are already there - you must be

mad! You ean also be described

Where is "professionalism

going? — or, indeed, has it "gone" already? Most of us have

had the privilege of working in the era when professionalism

had a voice, but that voice is

being choked into silence by a

which tlike the modern music

groups) is gaining in raucous uncontrolled volume and Itike

the modern music groups) no

one appears to be in charge to

Are the RIBA and the Asso-

ciation of Consulting Engineers

- those traditional bastions of

coming less and less relevant? tf

fessional design side of the con-

struction industry from the crass

damage being inflicted by the

major government agencies

with their impossible indemnity

insurance demnnds and their

innovations. Do we need a trade

union - perhaps with nn iron

fist in the professional velve

glove, or should we just throw

awny the glove and become

the developers and major build-

into the package-deal era? The

mid-50s to the mid-70s, those

great years of imaginotive and

innovative design, the building services field of design grew up

from pipes and radiators super-

mposed on the architects' 1/2

nch scale designs, to the era of

heat, induction systems etc.

to retreat.

In the two decades from the

prognostication is bleak?

fee-cutting (sorry, competition

who will protect the pro-

professional standards - be

newer word, "commercialism

of Building Services

Are you mad?

Question: Do you employ highly-paid professionally qualore going to get those tender documents out on programme, even if you could find replace-As was pointed out. ment staff within the short notice given to you?

Question: Are you responsible for paying a "tox" in excess of some £20 per week for every processes. At less the professional you employ your firm?

he anodising congr Question: Did you always emnstructed not to say ploy trainees which you can now ious down afterproze no longer afford and wonder existence of the self who is employing them now — would be at least and feel guilty of no longer ncheator of lack des pulling your weight in the

Onestlon: Are you responsible for redundancy payments to staff employed with you for more than two years - nnd recognising that if you are a partnership, the income inx rules do not permit you to hold a "reserve fund" fnr a rainy day, warranties etc. (pareid do you wonder where the money view of the ridiculous will come from?

Question: Are you being urged by fear of being "left behind" tu relatect liability and obvious need for prepurehase computer and CAD industries involved e equipment costing 10s and ndeed 100s of thousands of turers, curtain-wall co pounds?

and the aluminum ast: Question: Are the rates of your ium ünishing industrial premises increasing, at times, up done, then perhapsaget o 50 per cent this year - and positive picture mp. who knows next year - and Certainly, speaking Architectural Advisor! what about your looming rent culte, we would be a

Question: Has your indemnity pleased to make any insurance premium increased by some 50 per cent this year and have you heard that it is likely to increase by some 50 per cent in succeeding years?

am advised on reliable authority that many firms miums of upwords of 7 per cent of their gross fee income, and that the burden is now so great on cash-flow that monthly and quarterly payments (at a further premium?) have had to be

1 am further advised that ome 40/50 per cent of the traditional insurers have pulled out of the market and thus the nervous few who are left are likely to raise premiums by more than 50 per cent per annum in future - that is, if they don't siso pull out in the foresecable

himself with "Houseston: Are you competing spoilt out of ignorance shared by ignorance shared by in the major government agencies our lamentably trained out lamentably trained cent of your "bid" when you controlle agues trained colleagues trained war who didn! [188]

War who didn!

have or have not to cover for in some detail - to justify the decimal point" accuracy of your percentage quotation?

Quesilon: Hove you done on annual budget of fees income v expenditure and find the graph

woove questions is "yes" — then ouse - you must agree. If

Planning for the unexpected

confidently say about the unexpected is that It is entirely predictable. Not that you know what the outcome will be, since by definition you don't; but what you did not think of will take place. You change the laws of the land to sllow Lord Stansgate to become Anthony Wedgwood Benn (now Tony Benn) MP - and you end up with Lord Home as prime minister. Two examples have srisen relating to subjects we have been covering in recent weeks. The first is the attempt to Isunch s Cudat in Hull, whereby a team of top experts files in to a location, dispenses environmental, planning and nrehitecturol ndvice to the locals, files out again (sometimes literally), and lenves o bit of cash to be golng on with. This approach has been tried in Southampton, and while there were some reservations was generally considered to be a good first attempt.

The Hull Plan has come unstuck. It sppears that the RIBA was walting to

ONE of the few things you can be asked in by the locals, the locals were walting to be approached by the Institute, and in any event they were more interested in getting funding for local initiatives than in seeing stars from Portland Place. Add to this the fact that the particular area of Hull being examined was far from being the most needy in the city, aid you have a formuls for tension rather than ereative tension. However, before the guns pointed at the institute start going full blast. It is worth remembering that it was the local council which identified the Drypool ares as a good one for examination. It appears that the people on the ground, le residents, local community organisations unil the school of architecture, found themselves as the ham in a sandwich of the council and the institute. The lessons for future Cudats - and a different part of the Drypool nrea is now being considered - is that the whizz-kids coming in should be used to impress the

Editor's Comment

local authority as required, and the RIBA team should reinforce rather than necessarily reinvent the work that may already be under wny.

The other example of how the best Inid plans can come n eropper is well Illustrated in a letter to the Glasgow Herald bemoaning the constant calls for energy conservation - a subject whose Importance was amply lilustrated in our recent supplement. The correspondent notes that an industrialist working uut the benefits of becoming more energy efficient will look at the fact that eosis are set against tax, that Nigel Lawsun will take 40 per cent of increased profits and 30 per cent of dividend. Thus a too per cent saving is whittled down to less than 20 per cent. What price Monergy?

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integrated design with "the great change to air" as exempli-In on evolving industry, forward thinking as well as past nuclysis is vital. This is why we ensure that research is done both to prevent fied in dual-duct, terminol remistakes occurring and to improve the standar Commercialism or packagedeal contracts didn't fuel these of building and the built environment. The range and quality of our staff and facilities are world renowned. Our programme has saved the built environment. The latest research results and how to apply them.

Defect Serion Sheets: Highlight common.** advances in concept and design, and I see no renson why they will do soin the future - thus design

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tions and naw applications. GLAS 86 - the world's

eustomers, I feel it should take sleps to review the situation at Clapham Junction and/or the case of Weston. I also Dusseldorf 24.-27.9.1986

WIIY do British archie writers so often design

Gavin Stamp of perfectly good arises it house the honors ic house the none state of they don't slso pull out in the foresceable kicks the platform in Question: Are you competing

operation between the

m; anulacturers, glas:

ion on our subject

rlumiumm tinishes a

specifications.

He also advisor purchase a book of County Coun

If the answer to most of the ove questions is "yes" - then

Hoyes in the credits elips of that long-running tv series "Alias Smith & Jones": "This is 8 great business to get out of". But then he was referring to robbing troins - we have been discussing madmen in privote professional practice!

Jack Torrance relired from Steensen Variating Mulcahy & Pariners to concentrate privately on arbitration/ expert witness and fitigation matrics in the construction industry.

innovation is likely to remain static at best, but is more likely

So, where are the professions going? The financial future looks bleak and the design enthusiasm is likely to be commercially unimaginative. Do you agree now that the titles of this paper are synonymous? As Kid Curry said to Hannibal

WORKSHOPS

Ground plan showing office, workshop and residental components to the scheme. There are 14 two-person flats and six single-person flats; the offices are just below 1,000sq m.

when a 19th century horse ramp and deck (in poor condition) were listed by the then Greater London Council

(now under the control of English Heritage) and their removal was prevented. Further complications have urisen

recently with DoE approval of n road-widening scheme

which would entail the demolition of an existing listed

Somewhere a distinction has to be made between viable

conservation for the sake of the built herltage and blanket conservation for its own sake. Architects and client at

Portobello Dock must await the outcome of November's

Design team: Andrew Pinchin, Peter Kellow, David Hopwood, Jonothan Gidley, Mike Hynes, Fi Cowburn. Engineers: Alon Baxter, Mechanical and electrical engineers: Zisman Bowyer & Portners. Quanthy surveyor: Coc & Pratley.

inquiry. They are hoping good sense will prevail.

stable block that was to be retained in Pinchin & Kellow's

Tackling an imperfect system

advanced urban society, but the successful application of such a system is the hallmark of a

Pinchin & Kellow are a young practice with a growing

reputation for thoughtful, sensitive work. While their housing schemes have successfully bridged that difficult

gulf between popular acceptance, financial viability and architectural quality, they are hardly what one would call

Perhaps it comes as no real surprise to discover that their modest scheme for the development of Portobello Dock in West London has been frustrated by a succession of

problems, despite all the good intentions of both client— Richard Branson's Virgin Holdings—and architects. After lengthy consideration beginning in 1984 Pinchin & Kellow came up with a mixed development of offices for

Virgin, flats and craft workshops, retaining some existing

structures and detailed in an appropriately sensitive spirit

in traditional materials.

sophisticated culture. This should be our aim.

an out-and-out commercially motivated practice.

THERE can be no doubt that a strict system of planning control is an essential requirement of an and planning permission was duly given. Problems began

Block B

PORTOBELLO

Block D

lew of model with Virgin's proposed hq at the end of the dock.

THEN PERHAPS YOU COULD FIND ME A NICE LITTLE BUNGALOW IN LANZAROTE, DEAR ?

Bloodletting in Portland Place

ONLY hours after his success in the RIBA conference revue, the then editor of the Architect, Jonathan Glancey, was cast into an entirely different, and less agreeable role - sacrificial lantb on the altar of the magazine's profit forecast.

A terse meeting in secretary Patrick Harrison's groundfloor office and it was all over; Glancey left the office in the middle of last week, loading prize possessions into the back of his Jag. An emparrassed David Pearce, the new editor, had made a phone enll and made

li was only four months ago that BD's August editor, in anunprecented act of generosity, ordered champagne to be sent to the Architect's typesetters to help Glancey and staff celebrate he putting to bed of the restyled magazine; champagne was the order of the evening at the magazine's relaunch party; much was promised under the editorship of Glancey, recruited from the Architectural Review where he served his apprenticeship under the stern gaze of Peter

Davey. Talented writer, a wit with n penchant for impersonations, Glancey succeeded ex-BD editor

Peter Murray at Portland Place. What he did not succeed in doing, however, was to get a deputy editor. When Murray was in control, acting as both managing director and editor, he had journalist-a bout-town Stephen Trombley as his aide. With one producton person, plus art editor, this was about

the minimum staffing to pro-

duce a respectable monthly. Glancey had no back-up. After his arrival in the basement offices, Glancey devoted much of his time and efforts into the relaunch of the magazine, and to writing articles. The reaction to the new look has not been overwhelmingly enthu-siastic, but neither has it been critical. Certainly different in tone from the Murray version, it seemed to be finding its feet reasonably successfully, even though some of the old guard on policy committee objected to the title on the grounds that it should be about "architecture"

rather than "architects". But commercially, things and the editor's absence from funches with advertisers, and interest in the sort of features which presented no obvious dvertising targets were said to

You might think this was the last thing that should be on the mind of the editor of a professional journal, but alas it is all remin-Barnard (who came to the old Journal from Peace News) in the 1970s. And after all, if the powers that be wnnt to get lough, who better to pick on than journalists? We are all

softies at heart. lelevision

nly person leaving Portland Place for new pastures. Ron McKie, managing director of

RIBA Publications, is also offin the autumn.

His replacement is Nick Jones from Thames Television International, publishers of two recent weighty tomes on architecture, The English House and Space on Earth - and both, of course, tie-ins with ty series.

Can we expect to see the RIBA becoming involved in television epies in the years ahead. That would certainly seem to be the institute's - and Jones' -

 STILL on the publishing tack, Inote that the RICS is now taking full page ads in the Sunday colour supps for its publications and bookshop. It's readed "Batwings to Banhaus"! With its marketing hat

screwed firmly on, anyone using the surveyors' mail orderservice s also invited to tick a box for its free details of the RICS report and valuation scheme.

Does the RIBA bookshop despatch a Clients Advisory Service leaflet with all orders, I

Separation of powers

WHILE the 200-minus dele-gates to the RIBA conference, "City Wise", were trying to come to terms with Nicholas Ridley's aversion to planners in any shape or form, our American counterparts were locked into a marathon session at the London Hilton to discuss land-An impressive line-up of speakers from 37 countries (no

less) presented a vision of the 21st century inhabited by scores of Canary Wharfs, London Bridge Cities and one of the world's few growth industries, A greater contrast there could not have been - evidenced by

the fact that neither sorganizers attempted any kind of cross-fertilisation of delegates or Still, the next RIBA bash — after the 5,000-delegate UIA

"The only thing I didn't do was watch my back," a rueful Glancey said on his departure. You might think the many back who've been to previous Place. events will not be disappointed in the quality or quantity of the traditional entertainment on

10 years ago

IN an extraordinary move, RIBA Council dobated in secret the reasons why the institute had failed to present evidence to the Royal Commission on Standards of Conduct to Public Life, despite the long-running Poul-son saga. The institute said evidence had been prepared but not presented, which was an error. Senior vice-president Gordon Graham said the evidence had been lost in secretary Patrick Harrison's office. Building Design, July 30, 1976.





switch-on

ONATHAN Giancey is not the

ON EXPRESS ENOUGHY CARD

Monday



Norman Parkinson . . . "The best things in tife begin with f."

Sunday

DENVER: 91 degrees, and climbing aboard a 48-seater plane to Aspen, Colorado. I watch with some trepidation speakers are accommodated. as the propellers start turning and — once airborne — as the wheels are retracted right outside my window. It seems like something out of Biggles, or at least Glen Baxter, to be riding this primitive relic of modern technology to a conference on design. A further irony: the next five

days are to be spent in a ski resort in the Rocky Mountains, discussing British design, in the most comprehensive eelebration thereof since the Festival of Britain - or so numerous people tell me. The Rockies are still dappled with snow and look like they're upholstered in animal hide, ponyskin perhaps. Arrive at Aspen: dazzling blue sky, green mountains, a ter-minal building that one might mistake for a Swiss sauna. Alan (Pentagram) Fletcher and his wife are here, but their baggage has gone missing.

First evening: spot Piers Gough ambling purposefully awny from the introductory cocktail party, in turquoise A mysterious amber light bathes

brsces, every inch the Alpine hiker but for the lack of breeches, Everyone is gathered on lawns close to the Aspen Meadows hotel, where all the guest Registration is at the Paepcke ter Paepcke, one of the Chicago industrialists responsible for conceiving the International Design Conference in Aspenina gesture of enlightened patronage most comprehensively doe-umented in James Sloan Allen's The Romance of Commerce and Culture - the Chicogo-Aspen Crusade for Culturol Reform (Chicago University Press).

Anderson Center for Humanistic Studies is a rather disappointing collection of unprepossessing polyhedrons in con-crete block which remind of municipal park cafeterias. The buildings were designed by IDCA veteran and Bauhaus biographer Herbert Bayer, whose passing during the last year is lamented in IDCA president Julian Beinart's welcoming speech later in the evening. Nine at night is a very un-American hour to start anything, but they do things differently out here in Colorado. Cutler & Gross specs and the main tent as Beinart form-

. AD7

A session in the male tent.

of the same

The campus of the Robert O

British design wes the theme of them International Design Conference in As Colorado. Jan Abrams, BD's enswer to he James, looke

ally opens the proceedings. The chief venue is a big top pitched prominently amidst hillocks of grass where conference delegates will lounge next dsy like mad dogs in the noonday sun for "English cuisine" picnic fare, their lily-white complexions transforming in a very few hours to unhealthier

Beinart attributes the IDCA's record-breaking longevity (star-ted in 1951, this is the 36th consecutive conference) to the fact that it is not a professional body, has no membership, and interprets Design in the broadest possible manner. Aspenhas focussed on a single nation only twice before, looking previously at the Italians and the Japanese; this year Britain has been chosen because graphic designer/IDCA board member Milton Glaser had returned from a visit enthused by what he saw as a renaissance in design there. Is and bewilders many more with this despite, or because of, the talk entitled "Wider perspeccountry's economic depression, its notoriously lousy industrial management, its Conservative Government?

Such are the questions which I expect to be addressed at this formidable gathering, and - in an oblique fashion - they mostly are, though incisive eritiques will be few and far between. But no-one can conjplain of ahortage of opinions; if anything there is an embarras de richesse, and by the end of the week delegates will be reeling from the glut of informatinn offered during four days jam-packed with events from 9.30 to nriginates in images of

nearly midnight. Kenneth Grange, for partner in Pentagram, sag. host with Michael Cainers tion. He and co-chaire Rosamind Julius (founders husband Leslie of Hillelmen tional) do the obligatory ma of thanks due after I mer; preparation, and give there nightly Visual Index of fatcoming speakers. Of the porow's participants, Deymy, jic's Photo-Me mugshotness hearty laugh from the thousand

strong audience: the escapel-

convict look is a conspicuous

market in Hollywood, But

above all it is a peroration on

oue-point perspective, devised, so I-lockney maintains, to free!

the viewer in a fixed position with respect to the substreepresented; the hegement

contrast to the knowing minupose of self-styled style antiropologist Peter York. Sir Hugh Cassoo introduces the first keynotespeaker, famed bottle-blond expatriate stist David Hockney, whom he had known for "20 odd years... pretty odd years, too." Bradford's golden boy delights some tives are needed now," a version of the paper which he gave at the National Theatrelast summer. This is a ramble through a wildconcatenation idens, including Chinese scroll painting, Cubism, Christon the Cross, and "plain-wrap" fool packaging from Ralph's super-

Hockney focuses on this spread of 40 pages in last December's French Vogue in which he laid out this argument, illustrated with some of his recent photo-collages - composite fragments of a given scene, which aim to escape the stasis of conventional photography by presenting multiple view points, much as in Cubist psinting. His main thesis is that photography has conventionally represented the world and ils objects in a very different manner to how we "uk-shully perceive them. His genius, it such it be, resides in his mre ability to recognise the inherent possibilities for creative expression in mass technologies which

kills you".

are universally disdained as inferior to high art or crafts techniques. Thus he enthuses ever Photo-Mat hi-speed photo processing, Polaroid, computer paint-systems and — his most recent "discovery" - Xerox copiers, which produce "the best black I've ever seen printed." The copier-rep tella him they're having trouble with the green on their colour model. "I think it's to do with the dollar

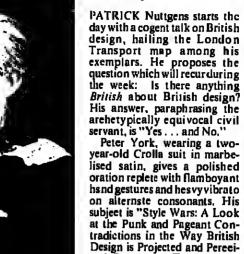
bill," Hockney chuekles. "There's no such thing aa bad printing, only bad printers, or bad designers who don't know how to print." Thumbing his nose at art historians, Hockney contends that paintings look better when they're reproduced, though he disagrees with the central tenet of Walter Benja-

Sir Hugh Casson and Reyner Banham . . . amusing but familiar reviews of post-war professional history.

Crucifixion, a form of execution min's essay, The Work of Art in can tourists and a base for their the Age of Mechanical Reproduction. If we were insuch an era, "it tely, Aspen is unlikely to be the would be horrible". But Hockplace to dissbuse them of their ney doesn't think we are, as island prejudices. people use machines in very different, individual ways. For him, both television and sound film are "bastsrd medis", each Lost colonies. one having added a dimension to their precursor in a false quest for realism; they thus corrupted

the inherent auditory and visual languages which radio sndsilent cinema had respectively evolved. "There's not much to see on tv," Hockney concludes, spart from sports and Royal Weddings which "deal with NOW." He advocates something hecalls "Cubist tv," which, if it existed, would enable viewers "to see Ronald Reagan reading the cue-Feeling the chill (tempera-

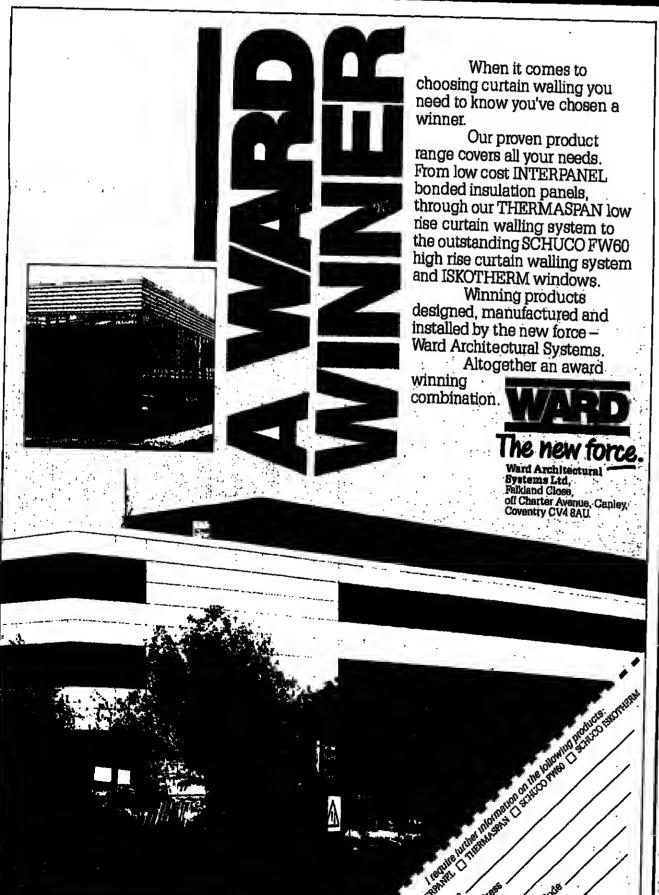
tures have dropped to near zero by the time Hockney finishes) most people with any remaining energy repair to the Hotel Jerome, the town's smartest watering hole. This is a late 19thcentury edifice recently restored to within an inch of its life, with the kind of terracotta details noone outside America imagines exists except in Disneyland. The British design journalism contingent gathers under the Jerome's incongruous lobby atrium, and launches into a predictable string of anti-American platitudes: "Everything looks like a shopping mall"; "the cars are just like Dinky Toys"; "America wants to colonise the

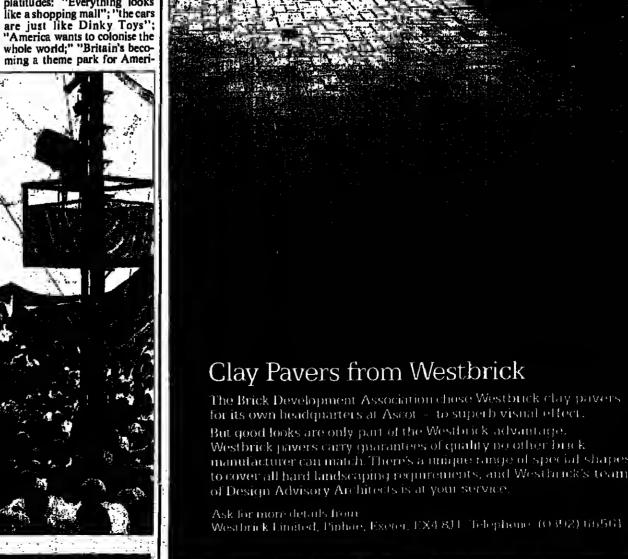


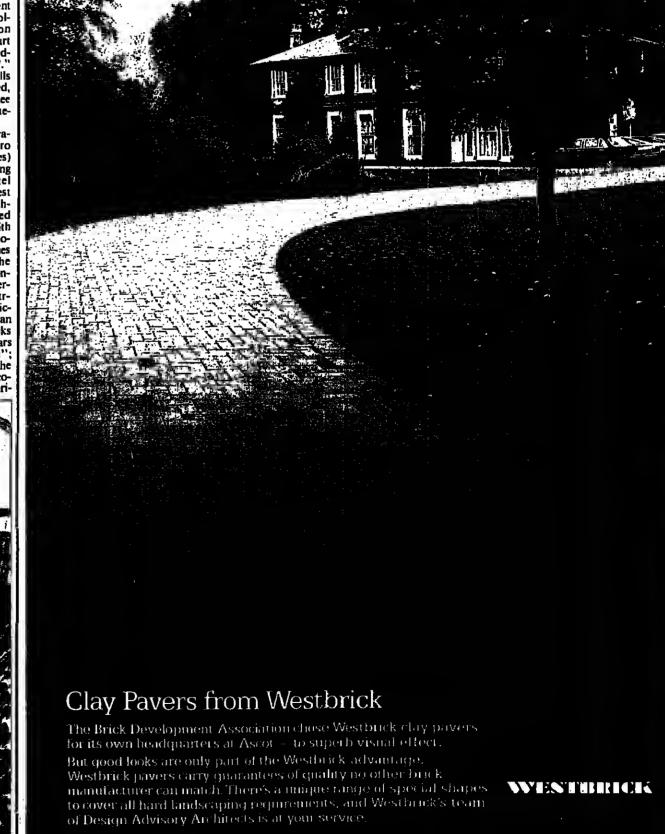
year-old Crolla suit in marbe ised satin, gives a polished oration replete with flamboyant hand gestures and heavy vibrato on alternste consonants. His subject is "Style Wars: A Look at the Punk and Pageant Con-tradictions in the Way British Design is Projected and Perecived Overseas." This consists mainly of quotes from other rhetoricians such as Tom Wolfe and Bette Midler, and such insightful observations as the fact that Ralph Lauren, the American fashion designer, is making a vast fortune from peddling a nostalgic view of English huntin' shootin' and fishin' upper-class life. Style, he says, is directly proportional to deprivation. "Who buys thrisc -£70 Polo sweaters? People in But all this carping is surely only a thin disguise for lingering envy of the Big Country, the deprivation. "Who buys thruse -£70 Polo sweaters? People in housing estates. Who are the



continued page 14 Conference chairman Keoneth Grange . . . genial host.







Enter 13 ENQUERY CARD

Railways - have recognised design as a factor equal in

importance to Finance, Invest-

Aspen papers from paga 13 bost-dressed group in Britain?

Football hooligans." York has unquestionable charisma, and is witty in the

same measure that he is provoking. But there is something pernicious about his polemic. He is like a doctor who's skilled at spotting symptoms, but declines to diagnose the disease. Adopt at side-stepping serious issues, and armed with secondhand theories and snappy nonsequiturs, York squanders his rhetorical talents on recording the surface, instead of addressing the substance. His is a "let them cat cake" theory of social Morality is the ourning topic

in the ensuing panel debate "Why Britain Today?" in which Nuttgens refreshingly blows the whistle on York's ephemeral concerns. Nuttgens falls foul of Piers Gough when he ventures that "the great joy of architecture is changing things on site". "When were you last on a building site?" asks an incredulous Gough."Do you know how much it costs to change things on site? Designisabout thedrawing board, about a knowledge and sophistication which is about not getting your hands dirty. I think you're living in cloudcuckoo land," he tells Nuttgens, describing him self as "the victim of architects of your generation who laught us to think things

Nutigens is scathing about British education: "extremely narrow, inercdibly, stupcfyingly biased for a very long time". In the US and Germany, he points out, medicine and engineering are the highest status professions; in the UK, engineering is ranked 17th, "below hairdres-

Gough attacks Britain's traditional domination by literary criticism, and applauds younger designers' embrace of television, a visual medium. People have begun to notice architecture, Gough suggests, "because they pan up the buildings in Dallas". Attending this discussion,

which dissipates into another of the interminable references to rock video, I miss Sir Roy (V&A)Strong on British garden design, Patricia Roberts on innovative knitwear, and a "conversation" with the Sunday Times'/Blueprini escaped-correspondent. The rest of the afternoon is an obstacle race. spent sampling various speakera sful firms, says Olins - citing in their various locations — Disney, Apple and French

under the small tent (an elegant saddle structure designed by Ted Happold) and in the assoried seminar rooms. Zandra until he announces that he would now like to show us "the state of the art in High School design". Ken Grange, fighting valiantly with a recalcitrant slide wear silver shoes". Norman Parkinson domin-

ates the evening session with a century. Plus ca change, plus parade of images of long feline c'est la même chose ...

Cartoonist Ralph Ste and "Dog" periods. The Best Things In Life begin with F, says Parkinson, enumerating amongst others, Females, Fast Fillies, Ferrnris, Fornication and (phi-nnlly) Fotography. The audience is alread y severely depleted by the time Zandra Rhodes nkes the podium at nearly I ipin, and perhaps it is ever load that leads me to conclude that her fashion and textile designs speak better for themselves than does their magenta-maned authoress, preoccupied with photographs of harself at vari-

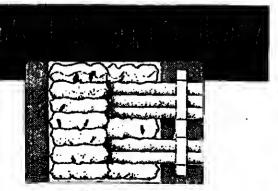
Tuesday

ALAN Yentob, head of music, arts and features at the BBC, and a veteran director of Arena. redeems an ill-prepared but alluringly titled talk, "Messages from the Furniture", by conjuring his Spitting Image niter ego, Botney, from beneath the lectern. He announces a new "design initiative" from Auntie, which will consist of a series of 20-minute slots on such wellworn icons of design as the Coca-Cola bottle, the Aga cooker, and — yet again — the London Transport map. There will also be a BBC Design Awards scheme to "educate the British public", the nature of which is not revealed except that British Telecom will sponsor the travelling exhibition thereof.

ous stages of sartorial and

trichological development.

Wally Olins, chief of the Wolff Olins multi-disciplinary design consultancy, is much more polished on the subject of "How to make your CEO (chie executive officer) love design. He gives a bracing homily on the perils of cultural homogeneity resulting from the widespread contempt for original ideas, and the undifferentiated approaches to marketing ingrained in business executives through identikit MBA courses. Olins' solupublished pamphleis, is to lity", and use design to express this in the marketplace, Succes-



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ment. Personnel and Marketing. Rhodes is describing one of her textile designs "... and this is the dress with the bananaleaves..."

Keith Grant, Design Council

It is curious to note that part of his remedy for improving the image of Birmingham's "second" university is to rename a director, sustains my attention certain part of its urban campus for a grand total of five minutes, the "Aston Triangle", a gestureof nomenclature which, according to Olins, will automatically Leafing through his publications on the bookstall outside projector, is describing one of Britain's industrial designers as "the first person in England to exemplars are multi-national the Main Tent, I am struck by

> Cartoonist Ralph Steadman takes the platform next, and regales with an Under Milk Wood-style fable about the Origins of Welsh Humour, enlivened by an accent affected for the occasion. Steadman nonchalantly tosses the completed pages of this text over his ing a collar sible wizard's hat — does an impromptu cartoon of the "Boyo Tapestry", including

corporations founded in Ame-

rica during the latter 19th

Deyan Sudjic's paper on "The Power of the Press" is unac-







countably cancelled, and his

comments are interwoven in-

stead into a punel discussion

with Interiors editor Beverly

Russell, former Skyline editor

Suranne Stephens, Progressire Architecture's Pilar Viladas, and

Alan Yentob, chaired by Ry

Design author Ralph Caplan.

Stephens wishes she could find

"the blood, the sex, the vio-

lence" in architectural journalism, because that would finally satisfy her publisher (she writes

for House & Garden these days!).

Yentob says the national press

has treated architects as "some

kind of war criminal" and urges

more socially-conscious design

Graves Syndrome".

new communities.

Raiph Steadman . . . regated his oudience on the origins of Welsh humour

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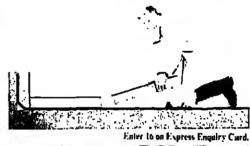
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(joint) Best Speaker at Aspen, each one well-researched and with a coherent thesis, serving to put a lot of the hot air being emitted elsewhere into a muchneeded historical perspective. Frayling ties with another gentleman who doesn't directly practise design, film producer David Puttnam, who prefaces the evening's sneak preview of "Detence of the Realm" thot opening in the US till autumnt) with a lambast against the government's withdrawal of support for young British film-

Wednesday

PUTTNAM delivers the single best talk, a wide-ranging indictand better mass media criticism. Conversation covers the politics of colour reproduction and the ment of contemporary mass perils of celebrity status, othermedia, and their general abdicawise known as the "Michael tion of political questioning. He eriticises Britain's "pathene" Skipping presentations on Corporate Design and Telenational press, which has "reaclied its 20th century nadir" and characterises British television vision Graphics, 1 opt 10 hear Christopher Freyling, professor of cultural studies at the Royel as "disciples of drivel," in its aping of American tv. As for College of Art, on "The History American cinema, he dismisses such blockbusters as "Rambo" es "nihilistic rubbish", and of Ari and the Art of Persuesion." This seminar, which draws on his 1985 Channel 4 blames the rash of sequel movies series on advertising, demon-stretes the degree to which mass marketing has borrowed from on the insecurity of decision-makers in major studios who are primarily concerned to find "High Art" for its iconography. Frayling shows excerpts from ways to reduce their marketing budgets with "pre-sold prothe ty programme, and screens some rock videos, simultantion from Goebbels, Puttnam cously projecting slides of the quoted Picasso, Miro, Magritte insists "I always hammer home the fact that film is propaganda. Do we want a politically inquisiand Malevich paintings on adjacent screens. This is the first tive country, or e negative, apathetic and ignorant counof three excellent presentations which earn Frayling my vote for



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The **Aspen** papers

from page 15 try?" He rejects the notion that film is an art. "It is no applied craft. The physical, industrial requirements override the artistic," hesays, estimating that the latter constitutes perhaps 10 per cent of film-making, Puttnam ia at pains to correct the "total makers come out of advertising, which happens to have been his own background. At one time he shared an office at the agency Collett Dickinson Pearce with (among others) a young copy-writer named Alan Parker ("Fame", "Midnight Express"), a certnin Ridley Scott ("Alien" "Blade Runner") and "the only one who thought he had a luture in advertising" Charles Saatchi.

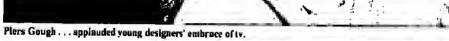
logy whereby film makers came out of documentary work in the 1950s. then from the BBC's direction programmic, and more recently, from tv commercialdirection. "Film-makers come quickly to realise it's a complex, difficult and particularly expensive job. They gravitate to whatever opportunity they can get to put extremely expensive 5mm colour film through a camera." Today young film-makers are "almost certainly coming out of pop video making. They will face problems in the long term when they come to do narrative cinema," he pre-

Producer of films including "Chariots of Fire", "Local Hero", and Cannes 1986 Golden Palm winner "The Mission", Puttnam nevertheless done well; extremely tiresome feels "an obligation to teach", something which sets him apart badly. David Hockney said from much of the film industry, which is suspicious of those who mingle production with pedagogy. He is due to take up a Kennedy Fellowshipat Harvard University in the autumn, where system," and points to its he is to give a series of seminars at the Carpenter Center for the Visual Arts, and to study under film theorist Stanley Cavell.

But other things may intervene: he has been offered (and, a tunity under free-market ecocouple of weeks after the nomics "requires the manners of conference, accepta) the chair- a piranha and the morals of a manship of Columbia Pictures. and says he's "taking the...job seriously" because "it's not rule of thumb for spotting the seriously" because "it's not valid to spend one's whole life work of younger architects is as follows: "If it catches your making artistic films without sttention, but gets boring as you going into the kitchen and finding out what's wrong with the cook". His next project is a film based on a novel by South African writer André Brink. expatriate Banham, describethe country as a cross between a Recent British films ("Letter to Brezhnev", "My Beautiful Laundrette", "Defence") "don't Banana Republic and a Theme pretend the world is a happy place. They're made with real somewhat monopolises) the integrity and don't have to afternoon's panel discussion on apologise". Not so the United "What's British About Britain's States, which he warns is in danger of becoming "the audio-his promotionnl efforts: "Pevisual version of McDonald's ter's got it completely wrong. hamburgers". Quoting repea- don't want to be a superstar, no tedly from filmmaker Andrej at architecture anyway. I'd like Wajda, Puttnam reaffirms that to be a good country music playthe role of the media is "to be difficult", and concludes that from Jim Stirling: "I didn't want for those people "with a long- to be an nrehitect, I wanted to be term love of film and no illusion an opera singer." Gough sugof overnight heroes, the rewards gests the reason Britain's are colossal"

Sir Hugh Casson and Reyner major works abroad is because Banham have a hard act to the nation "can't cope" with follow, and both give amusing but familiar reviews of post-war professional history. Caason, self-described "true period piece," says Britain gets the architecture it expects, because 'il doesn't expect very much." dium competition. "Culturally the United Kingdom is a very He quotes George Orwell on British national characteristics - "artistically insensitive, foreigners' and enumerates that architecture doesn't matter Britain's cultural debts to very much. The word isn't even





foreigners: American Marshall

Aid was the foundation of the

Welfare State, and Britain's

modernist milestones were

mostly the work of European

emigrés who built "time bombs

which exploded over the next 50

years". Today, the post-war

consensus has disappeared, and Thatcherite privatisation has

"penetrated very deeply" into

the architectural profession.

For lack of public sector work

the new generation of "marzi-

on the principle "don't do

Post-modern srehitecture, says

Casson, is "welcome when it's

artists are cannibals. Architects

are too . . . when they're not

Banham says Britain's class

system is "so rigid . . . it's a caste

centralised culture (focussed on

London) and the "well-nouri-

shed animosity" between its universities and government,

Bnnhain moderates (and

'superstars" build most of their

them, being "terrified of ideas". Stirling points out that the

selection of a foreigner eanoften

circumvent local polities, a

situation underscored in Nor-

man Foster's subsequent dea-

cription of the Frankfurt Sta-

hostile place," says Foster. "The unimate arrogance in England is

better, just make it different . . .

pans" do the icing on the cake



David Puttnam . . . the best single talk of the conference.



Ted Happold . . . designed the elegant small tent.



Patrick Nuttgens . . . ettack on Britain's "stupefyingly blased" education.

known." Decent architecture requires people who are "interested in getting a building built, not as a passive, nouchalant, cosmetic veneer". Architectural Record writer

Charles Gandee wonders why, if the British are so averse to ideas, they have chosen Robert Ven-turi to do the National Gallery extension. "It was all a big mistake," Stirling ripostes. "In London, on that site, it's going to be no easy task." Gandee also observes the "funereal pallor" which descends when it comes to discussing British architecture. after several sessions celebrating Britain's prowess in lashion, advertising and graphics.
"Soane, Gandy, Vanbrugh,
Hawksmoor — all our hest
srchitects are funereal," Stirling iauntily replies. "I don't see it as gloomy." But C asson recalls the "paralysis" which struck a BBC radio critics' panel when it came time to discuss the week's building. "People could talk for 25 minutes about a second-rate poem."

In the evening, Foster gives the most fluent and relaxed

public lecture I can remember. He has jazzed up an original title

on the lines of "Recent Work." and it comes out as "The Politics of Architecture." The content doesn't change much, but he is careful to recite the appropriate noun "politics" or its adjective, in every alternate sentence, referring mainly to the web of bureaucracy involved in getting any scheme off the ground. Foster gets full marks for succinct visuals, using a well-chosen minimum of slides to chosen minimum of stides to lilustrate such projects as the BBC Langham Place, Hong Kong, and Staasted Airport. Praising the British Airports Authority as a "atimulating dient to work with", hetakes off on a flight of lyricism and light of ly describes the atmosphere sought for Stansted as one of "light and calm and tranquility". Foster's lingering Modernist idealiam seeps through in his ailusions to the aupposed equation between well-designed environments sad worker productivity. He cites a recent article in an Amerienn businesa magazine comparing the output of auto workers in two US plants of contrasting design, one Ameri-can, the other Japaneae-run. This is a well-worn theme, though it sounds altruistically up-to-date; the attribution of labour efficiency to Design is one of those protean formulae

that's surely been around at least since the Enlightenment. Nowa-days, inatead of gazing admir-

ingly at American manufactur-

have turned east to Japan and its legendary management syatem. To account to Design the power for resolving complex production problems is somewhat to put the cart before the horse; a brief survey of the formal arrangements of business and industrial facilities over the past century reveals a wide range of environments deemed "ideal" for maximal efficiency, the very definition of Design varying

John Lloyd, producer of Spitting Image, concludes the evening with a hilarious talk on "Ugliness and Politics", complete with irreverent clips from the television series. "We've discovered, with some sadness,' he snys, "that what people really like is puppers hitting each

Thursday

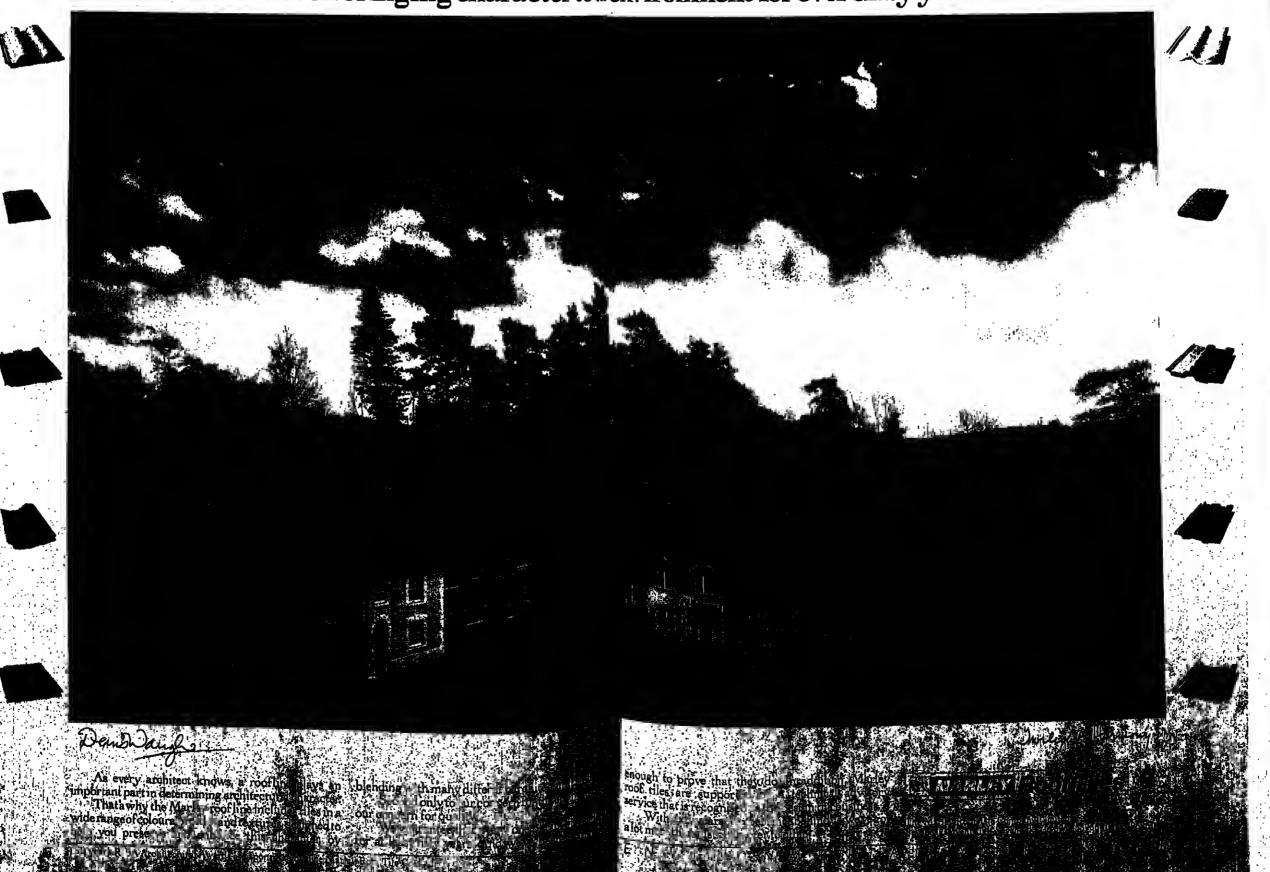
IN a double-act complete with taped quotes and finny hats, RCA rector Jocelyn Stevens and Chris Frnyling document the past 150 years' attempts to reconcile art — especially art education — with industry, and Britain's need to make its products more expertable. Later in the day, in a seminar on "New Directions in British Art and Design", Frayling concedes that the morning's presentation proves that "however hard you try turning an art college into a centre of manufacturing industry, it has a tendency to turn hack into an art college".

John Butcher, under-seeretary of state for trade and industry, gives a party political broadcast, bloodcardlingly optimistic about free enterprise and the Design Council's advisory scheme, which subsidises the services of consultant designers in the hope that the magic panacea of design will transform ading industries. He announces that Michael Peters is to help revitalise Middlesbrough; maybe he can - certainly Peters' seminars on "Packaging: Marketing Science, Art Form or Instinct?" are packed out on both occasions. All this reminds me of Piers Gough's earlier comment: "The fact that the government has jumped on design tells you that it's already passe . . . it's a kiss of

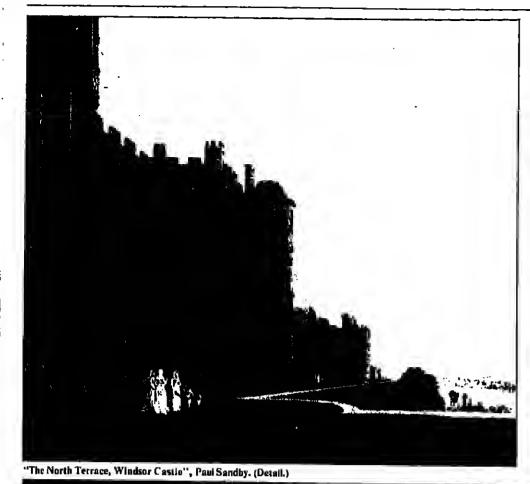
Frayling is positive about the DC's Funded Consultancy scheme, "a major breakthrough which changes the emphasis from bashing art colleges". But he predicts a "battle royal" between engineering and art education: the DesignCouncilis split between these two disciplines, respectively uninterested in how things look and how they work. He contrasts the "very very deep conservation" of British industry with students' innovative efforts to transcend barriers between design disci-

Sex Pistols svengali Maleolm
McLaren fails to turn up,
reportedly detained on the West
Coast in his new capacity as contrasting fashion shows: a "legitimate" version, hosted by Bruce Oldfield, featuring the work of several young British designers and a brace of androgynous models reputedly flown over at a cost of many thousands of pounds. The other show is the fancy dress "Lookalike Contest" for conference delegates, who are supposed to come as 1960s or 1980s celebrilies from rock'n'roll or politics. The winners are a trio of girls on roller skates wearing balloonatuffed garbage bags (The Rolling Stones), and a male duo in a wonderfully-crafted self-destructing outfit with smoke effects through their red funnei hais. They are, of course, the Titanic - not strictly of the ing the entry of the late 19th periods, but what better meta-

We've been bringing character to then vironment for over sixty years.



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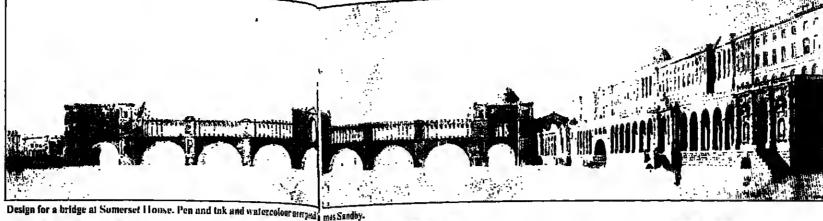


THE latest exhibition in the Victoria & Albert Museum's specialist displays from its archives features the brothers Paul and Thomas Sandby, both of whom could claim the title "Father of English watercolour".

Thomas Sandby (1723-98), although prominent in the art and architecture of his day, was overshadowed by the reputation of his younger brother Paul (1731-1809).

The exhibition opens with a pair of imposing canvases by Paul Sandby of the newly built Harcouri mansion at Nuncham Courtenay in Oxfordshire, which has never been publicly displayed before, though one of them was shown at the first exhibition of the Society of Artists in London in 1760. Another highlight is the group of Thomas Sandby's fine drawings for an imaginary "8ridge of Magnificence" over the Thames at Somerset House.

Coinciding with the V & A's display is the publication of Professor Luke Herrmann's catalogue, in association with Batsford, which suggests that in the later 1740s and 1750s Thomas was producing highly ompeieni watercolour draw-



TING THE SO

Peter Weatherheed on Paul and In mas Sandby, pioneers in the use of wetercolours, et the V&A.

that he taught his art to his younger brother. His pioneering work has since been largely

In the 1750s they became established in the London artistic circles in which Paul spent the rest of his life. In the 1760s Thomas was launched on ings far ahead of his time and his architectural career, al-

though he took the jobof deput ranger at Windsor Great Parkin 1765. He became professor of architecture at the foundationed the Royal Academy in 1768.

Paul, who was also a founder member of the RA, gradually gave up his practice as a painter colours, switching to water-

colours in which he became the leading exponent of the day. In the 1770s he contributed to the development of aquatint, a technique of printmaking which creates continuous tone.

These developments are illu-strated in the exhibition, which includes the bulk of the V&A's Thomas Sandby's architec-

tural drawings, of which some seven from a collection of around 40 are on display, were mainly illustrations for his RA lectures. His most important work was the Freemasons' Hall collection of the work of the two in Queen Street, Lincoln's Inn £6.95.

artists as well as a selection of Fields, which was built in 1775-77 in Neoclassical style but demolished in 1932.
"Paul and Thomas Sandby" is at the V&A's Henry Cole Wioguntil August

The catalogue Paul and Thomas Sandby, by Professor Luke Herr-mann, is published by the V&A in association with Baisford, price



"The Old Tea Gardens, Boyswater Road", Paul Snndby. (Detail.)

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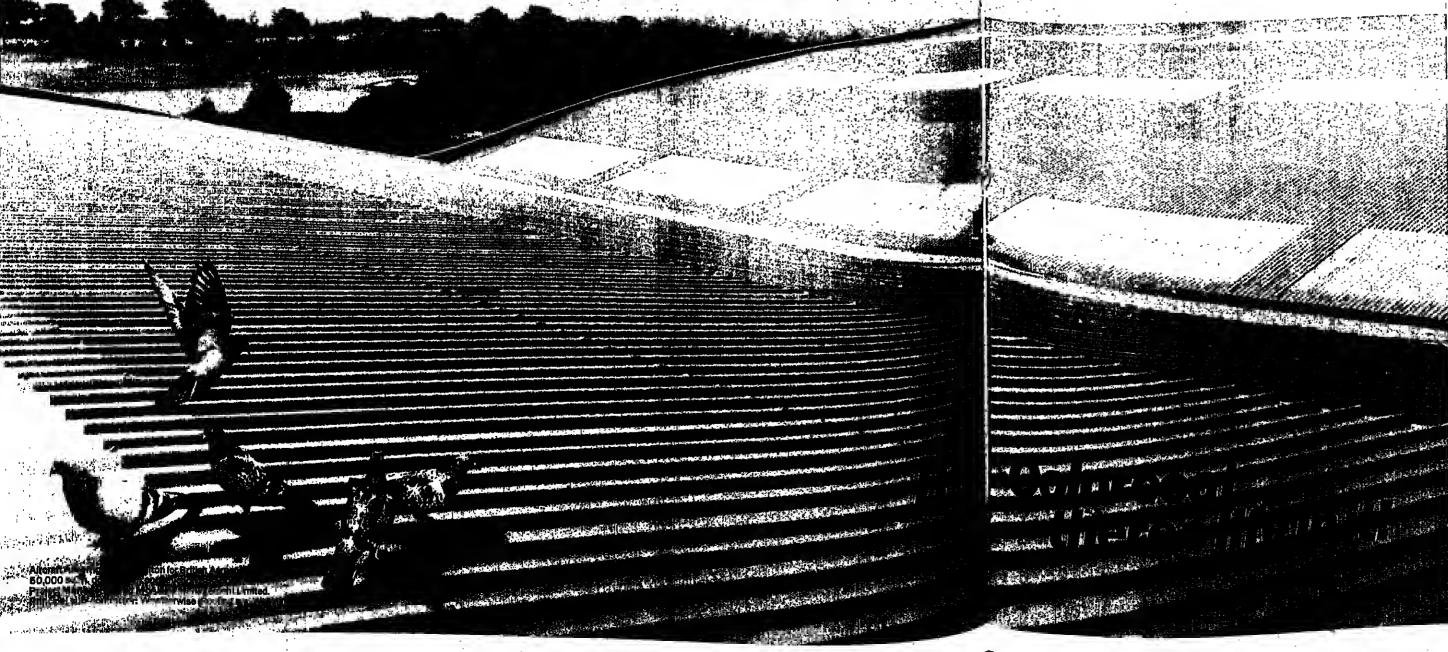
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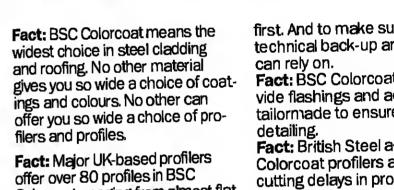
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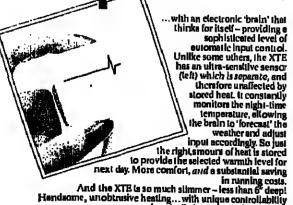
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Hidden from history

By John McKean

Gottfried Semper, In Seurch of Architecture, by Wolfgang Herrmann. (MIT Press

AMONG the Itandful of really important 19th century architectural theorists there stands the difficult, olways slightly out-of-focus figure of Gottfried Semper.

What was his significance? Semper's ideaa have assumed almost Talismanic vulue within Anglo-Saxon architectural theory. He is the most important figure wo know nothing about and a secret weapon of the initiated (ic Germanic) theorist. His key role is hinted at in lectures and essays, or quoted in the context of fin-de-sieele Vienna where Otto Wagner took a keen interest in Der Stil. So how exciting to find, at last, an English language mono-graph: Gottfried Semper, In Seorch of Architecture.

Sadly, any feel for Semper the man, his buildings or his theor-ies has to be gleaned from between the lines, pieced together from facets which certainly don't fit to make an anambig-

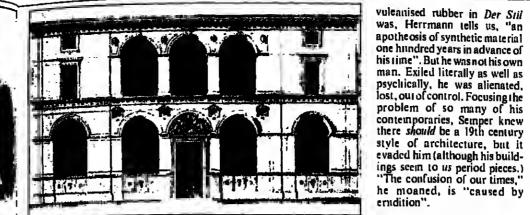
Persecution

First, the portrait. Clues in Herrmann's text confirm Scmper as a deeply alienated mun with a well-developed persecution complex. He exhibits the classic writer's psychological block, foreing himself into a complex web of lies to protect this from being exposed. In 1857 an old friend of Semper wrote that he was "through and through pecvish, with his hatred of the world ond munkind alwnys on his tongue — but always perspicacious". In his memoirs, Richard Wagner wrote of his friendship with Semper, "nn obvious deep and scrious interest combined to unite us, and at the same time totally isolate us from the rest of society". But neither of these numb-nnil sketches, euch iluminating aspects of Semper's character, actually appears in Herrmonn's dry tome.

Secondly, the writing. And we and that Semper's work is as difficult as his personality to get into focua. No translotor ond publisher has ever managed to conquer his incomplete masterpiece Der Still for the English language - or indeed olmost any other of his writings. Few Anglo-Saxons, therefore, have read or even dipped into Der Stil. But what has that rare contradictory, rambling story which never seems to restrict the story and der ETH Zurich. Katalog and an der ETH Zurich. Katalog and 22which never seems to reach the promised, fascinating point? Even Pevsner, battle-hardened in Germanic sendemin and that only very brief introin Germanic academia, calla it "long, incomplete and far from lucid". Herrmann now adds, "he often left the meaning

intentionally vague".
Yet Der Stil remains potent. recently that "the enormous intellectual effort which the creation of Semper's great work involved has not seem to make the second tion warning must be added to make the second tion warning to make the s Rykwert can draw out fascinotinvolved has not been fully man whose early enthuses apprecioted" and that "Scmper's great insight (is) invaluable polychromy), shows, without polychromy), shows, without polychromy), shows, without polychromy), shows, without polychromy and urgent". We need to judge It for ourselves, in English, but Herrmann's book does very little to stimulate or assist an

book, where its context, not design, is briefly mealioned appreciation of Der Stil. Opera (now spick and span mialeading information.



Scheme for Potteries School of Design, Staffordshire, 1853.

again), and have a vague image of n stodgy museum or the ETM learn of Der Stil's influence on Bertage, Otto Wagner, Bruno Taut, Gropius and others, and designer of the first tant? on Sullivan and Maybeck across Rykwert dismisses "his flacod the Atlantic. We learn that helief in the continuity of the "GottfriedSemper was the most Remuissance ns a movemental admired German orchitect after a style", and talks of his "sid Schinkel"; that "his buildings and undistinguished architewere outstanding examples of their kind"; that he "was tural practice". But why does Peysner call him "the greates arguably the 19th century's central European represent most important theoretician, tive of the neo-Renaissand" who has remained untranslated Herrmann doesn't asint our because of "his subtlety" and judgment of the buildings "difficult German". We learn showing little interest in the that Der Stil has been a "basic nrchitectural practice of this source of ideos for architects and man whom Peysner called "the has had a profound impact ... most important German archi-

stamina. Wolfgang Herrmann has jumped - no, there is the wrapper to offer clues to nothing as dynamic as jumping what might be found inside. But here - has slumped, into the trap set for one writing about a difficult, even boring, suthor:he mimies the master's wont

tect of his time".

There is a problem of sheet

faults. His book too is lumpish,

The main section is a bio-graphical sketch which starts

with Semper already head of an

architecture school, but discut

ses neither his huildings nor his

teaching and has left Dresdin

for good within a few pages, h

ends amid the sticky ifs and but

of his inability to produce bis

The second, much shorm.

part beginstolookat the contest

of Semper's writings, based on Herrmann's intimate knowl-

edge of the archive of Semper

manuscripts in Zurich. He

concentrates much more on the

unpublished than the complet

and published work. This, of

course, would have been an in-

telligent bonus were he writing in a language in which Semper's

published works could be read

A third and most useful

section is added as an appendix.

This offers translations of five

previously unpublished Semper

manuscripts. Generally, these

manuscripts are the texts Hen-

nunn hus used in hit discussion of Semper's aesthetic theory in

part two. Their value seems

disproportionate, I smpect heen use we have no accesso Der

Still, but there remain many fascinating suggestions therein. In fact, as we find in the small

In fact, as we that the print entitled Library of Can-gress Cataloging in Publication Dota, the book "consists of material originally published in Fril (1978)

Gottfried Semper Im Esil (1978)

pages 9-124 and in Genfries

Kommentare (1981). pages 12-68, 180-190, 196-204, 217-249".

ductions to each part have been

rewritten to cement the pack-

Warning

But a further trades descrip-

centred around rediscovery

caption, a perspecifye of

per's design for a synagogue. Poris. This is repeated inside

age into one.

theoretical masterpiece.

inculierent and misshapea.

thumb and forelinger and shake. The purple gloss slides silently awoy, leaving o black-

Misleading

You might reasonably expect

bound little volume. None of these names, from Berlage to Sullivan, appenr again; the meationed again and his work as an architect not considered at

Semper, the young revolu-tionary of 1848-49, was confi-to the whole — would have to be dent of progress. His writing on relegated to a third volume. This

coherent book.

book he is trying to write, it is

clearly not his interest to make

imnginative use of the fascinat-

ing biography of character

which stares out of the archives

apotheosis of synthetic material one hundred years in advance of his time". But he was not his own man. Exiled literally as well as osychically, he was alienated, ost, out of control. Focusing the problem of so many of his contemporaries, Semper knew there should be a 19th century style of architecture, but it evaded him (although his buildings seem to us period pieces.) The confusion of our times." he moaned, is "caused by

Rootless

Finally, in 1859, the first of two

volumes, under the publisher's

title of Style, oppeared. But as

work of volume two progressed

it became clear that discussion of

the present situation in architec-

ture - which would hold the key

allow one to suspect that "Gottfried Semper was the most Semper is remembered as a admired architect in Germany" theorist. At 31, he was com-To sny "the subtlety of his missioned to write a Theory of building types. The publisher (Semper's) thought has kept his had great faith and kept encoucontribution from heing assessed until now" makes ossumpraging him, but for five years he tions which the book does not did not even start. After the '49 follow through. And the com-Dresden uprising, he abandoned his family and coreer, ment "Herrmann analyses in lending a rootless self-pitying particular his major work, Der existence, unable to find work Stil' is reolly misleading. despite everyone's assistance, Certainly the wealth of intriand constantly preoccupied by guing detail in the long first part shows a very careful burrowing his lack of success; in Paris, Ghent, Greece, the Near Eost, in archives and thumbing over Switzerland, anywhere - until of mounds of primary sources, but nothing profound, nothing he got on a boat for the Stotes. scholarly and certainly no book (He got off again quickly, end after a few years in London, second part do some ideas lived the rest of his life, in emerge. While more scholarly, Zurich.) Then began the lifethis still does not make a long struggle with his magnum ones which eventually started to Nor is it biography. While take shape under Semper's new Herrmann seems imsure what title of Practical Aesthetics.

functionalist: "ort has only one master - needs" was another of his principles. But this was not a reductive, utilitarian concept of need. To make a virtue of necessity, said Semper, is the first rule of art. One of the most interesting things about his theory is the lack of distinction between the laws governing art works and those governing etalts. He argued that one could infer the laws governing works of art from the practice of a

Semper clained to have finished it in 1864; he claimed. the manuscript was destroyed in Dresden; then that he burnt it. Again early in 1870 he said it was finished and only needed a last revision. As soon as he died, in 1879, his publisher began to search for this almost complete "Every work of art is a result of third volume. Each of Semper's an optimal number of agents or sons, also convinced it existed. concluded the manuscript must

had not written it. The tale of his inability to complete his major work, all the devious squirmings, is fascinating. But it is only important in parallel to, and linked with, the

was never written.

Now Herrmann develops no depth or insight into the biography, and does not link it to context of his work in any way. Theories are hordly mentioned throughout the story and Semper's main theoretical ideas Semper was a milionolist: "Let

are worth outlining here. materials have their own sny, undisguised", he said; "in the shape, the proportions most suited to them by experience and science . . . Wood should appear wood, iron iron". Yet he always denied heing a materia-He has elso been called

remain generative.

appropriate.

simple eraft.

Style, he said, was "the basic idea (of a work of nrt, craft or architecturel raised to artistic significance," and this was modified by both materials and tools and by the place, climate, age and eustoms. In another text, he put it a different way,

forces, which are the variable coefficients of its embodiment. be in his brother's half of the Y = F(x,y,z, etc) in this estate. But, of course, Semper equation, Y stands for the resultant (equivalent to style) and x,y,x, etc . . . represent as many different agents which act in any direction in concert or

against each other. The manner of this mutual influence or dependence is expressed by the symbol f (function)". F represented "the requirements which arc found in the work of ert itself, and which rest on certain natural laws and on its own need, which remnin the same for all time and under all circumstances" (the deep structures). The other influences, "which we may describe us acting on the creation of a work of art from the outside" (material, tradition, etcl are x,y,z, etc as

These deep structures, F, he calls "types", the "basic forms prescribed by needs". They are plc, they are modified by materini (x,y,etc), hut the types

Materials themselves Semper classes as textile, ceramic, wood and stone (metals and synthetics being unclassified, os the hasic types were culturally embedded before these become used). And here the other hest known strand of this theory layers the hasic elements of architecture on that quadripartite division of material. Architecture, he argues, is

based on four root gestures the irreducible elements of:

the centre, hearth or altor (the moulding of which produced ceramics);

• the edge, spatial enclosure, the wall initially of mats (weaving and plaiting produced textiles);

• the cover (hence earpentry and joinery for wooden roofs);

 the platform, foundation, or sub-structure (of masonry-

Interestingly, Semper sees the primordial gesture (not to say necessarily historically the oldest, even if rationalised that way, but meaningfully the deepest) as being not skeleton but spatial divider. To him architecture evolved from the cnelosing surfoce, rather than

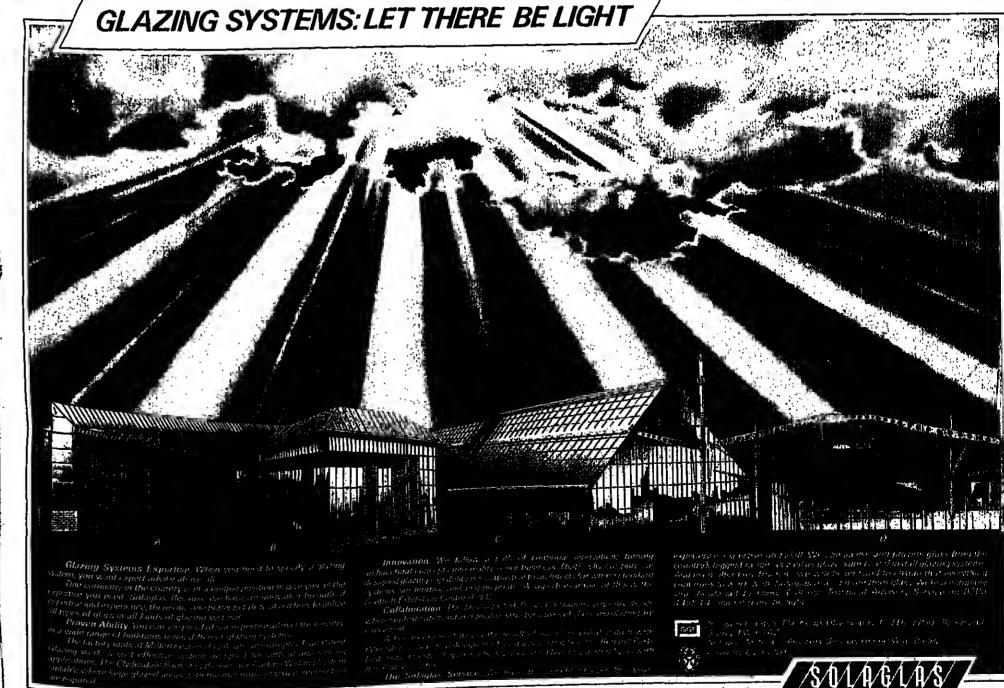
Potent ideas

There are potent ideas here. But these thoughts are not discussed by Herrmann, although some of them appear in one form or another in his quoted texts.

We must thank Wolfgang Herrmann for resenting them and then translating them for us: can be possibly be encouraged now to take heart and tack ic Der Stil itself? It would be an undertaking of great and timely

Finally, it must be said that to publish a volume so constrained by the awful details of publishing costs and difficulties (for Der Stilt, and produce it so unattracnyely, small and crudely stuck together from material available separately (in German), without even the overlaps itemed out. amazingly poorly illustrated.

Enter 25 ONEXPRESS



Cost perspectives update on steel coatings

EFFECTIVE protection of steelwork against corrosion is an hot dip galvanizing was shown to be the least expensive coating, if the surface area to weight ratio of the steel was above 13sq m pertonne aportant economic consideration and it is essential to arrive at realistic cost comparisons A mithi-coat paint system between the various systems available. Every so often the Zine remained the most expensive system, ahead of standard sprayed rine and aluminium. Zinc apraying such a comparison. The last was marginally more expensive assessment it made was in 1977, than aluminium spraying.

Cost of metal coating to protect since when the Retail Price Index has shown the purchasing price of steelwork against corrosion, according to the ZDA report, is

the pound almost halve.
ZDA, therefore, decided it was time to curry out a further comparison and the results of its study were published recently. Twenty specialist firms were asked to quote in pounds per tonne for of steelwork by hot din galvanizing, zinc spraying. aluminium spraying and several paint systems.

From the prices supplied by the If firms who responded, some very interesting facts appeared. First,

[room 3.00 நம்கள்கோல்மு] _____

still, as in 1977, often less expensive

6 per cent general increase in the

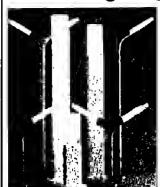
than the use of multi-coat paint

Retail Price Index during the time, hot dip galvanising had increased only 52 per cent.

systems. Despite the

If you would like more information on the products on these pages, fill in and return the pre-paid enquiry card.

Exterior lighting



PARTICULARLY appropriate to use in hotel forecourts, patios, leisure centres etc, the Flumingo range of stylish exterior light fittings is available from LightGmphix. With robust die-cast aluminium heads and bases vith heavy gauge extruded aluminium columns, these fittings have two energy-efficient 11-Watt compact fluorescent lamps in each head, protected by a clear prismatic polycarbonate diffuser. Flamingo fittings come in six colours and three heights up to 2m.

Simulated oak

COTTAGE-STYLE reproduction onk beams are in demand these days. Daisy Homewares markets a series of oak look-alikes in high density, but lightweight, polyurethane. Shaped from silicone rubber moulds taken from real oak beams, these "beams" are tained a medium oak colour and show all the grain marks and imperfections of the originals. Duisy offers a series of different sized beams, plus u series of

Time 103 off the line of the

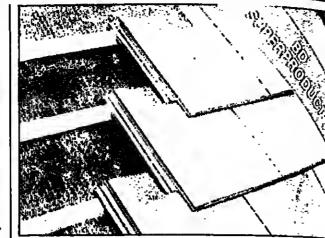
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bronzes to deep with the colours that can't flake off, peel or fade in sunlight.

colours that can't flake off, peel or fade in sunlight

city around from cladding, curtain walling, windows and a company of the company

LHT Anodisers - SAPA - Sarah Politics - SAPA -



CONCRETE SLATE

FIFTEEN per cent lighter in weight than an equivalent sized concrete tile, Redland Roof Tiles' new Richmond interlucking concrete slate has an unbelievably hin leading edge, giving the impression, not of a conerete product, but of quarried slate. This is achieved by a recess ncorporated into the head of ench slate, which receives the tail of the

slate above.
Produced in a through-coloured slate grey finish, Rielimond slates are similar in size to conventional Duchess slates (417mm > 332mm) and are laid to break bond

purpose-made half slates being supplied to complete the roof pattern. They can be nailed down to a minimum roof pitch of 225 deg, which obvisies the need for time-consuming elipping. Minimum and maximum headlar ndicators ure marked on each Redland Richmond states are compatible with the DryVent ridge

and the RedVent roof space

Heater oven



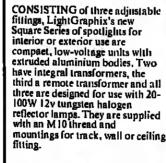
toler 104 directions \

Lockers



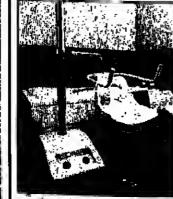
INTENDED primarily for use in urens such as awiniming pools, leisure centres and saunas, where conditions can be damp and humid, Link 51's Guardian lockers are constructed of mild steel, electrolytically conted with zinc to uninimise the risk of corrosion. They are also stove enameled with epoxy modified paint. They measure 1,800 mm high by 300 mm wide and 450mm deep, are supplied with one, two, three or fuur doors and in nests of two or three luckers, side by side.

Spotlights



Enter 106 ONEXPRESS

Bath lift



SAID to fit conveniently into the smallest bathroom, Crown House Furse's hydraulic bath lift has been designed for near operation and Furse's hydraulic bath lift hasbet designed for easy operation and complete user safety. Operable either by an attendant, or by the bath er, the bath lift brings back the luxury of safe and easy bathing to the elderly, frall or physically handica pped. The complete power unit, operated by a 240 volt single phase supply, can be positioned in an airing cupboard, under the bait or in an adjoining room.

Enter 107 ENGUAY CARO

Building board

TORVALE Building Products, the wood-wool cement manufacturer, has announced the introduction of Versapanel, an asbestos-free, impact-resistant cement-bonded particle board that contains no hazardous substances and can he safely and easily worked with conventional tools. Other properties include: excellent sound resistance to the effects of water and humidity, resistance to rot;

Enter 108 ENQUITY CART

Managers' furniture



SENIOR managers are the target for Westinghouse's new Wes-Group systems furniture. Privacy is provide by 2m-high acoustic panels with optional clear curved top panels. Westinghouse aim to provide functional efficiency with their Wes-Lite task and ambient lighting, Wes-Powr power and communications systems and Wes-Group seating; the latter is a eehanised range that is designed to accommodate the full range of uman movement. Finally, Conference || provides a versatile all-in-one work surface.

Fator 109 ONE CHESS

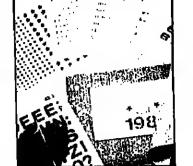
Play equipment

WHATEVER the size of the play area or hudger, it is said that Game Time's new Durascape + mndular play system can provide the designer with an endless and exciting range of options — almost as much enjoyment, in fact, as the kids eventually get! The system is aluminium uprights and pressure

made up of of a series of impregnated wooden platforms various shapes. Plastisol eoated steel decks are offered as an alternative and GameTime covers its products with a 10-year limited warranty of the system's uprights

Lettering system

LIMPET Tapes has relaunehed its dry transfer, rub-down lettering system which is claimed to have a competitive edge over its rivals. With over 50 different typefaces, ranging from six 10 94p1 (2mm-33mm), Limpet's dry transfer system provides more than 500 embinations of type, style and size. Lettering sets are supplied on A4 sheets with numbers, capital etters and lower ease letters supplied separately or in



Eniar 112 ON EXPRESS

Column luminaire



DESIGNED to transform the obtrusive structural column, the Gladex Doric luminaire is made to eneirele a round column from 390mm to 410mm in diameter. An optional ring frame permits 300mm diameter. Most of the light s directed upwards to the ceiling, but some is allowed to spill down the face of the column. The luminaire is designed to take up to 12 40W GLS lamps or eight PL9 or

Cladding



MANUFACTURED by the Celukn process, Vekaplan S upve sheet eladdings from Vekaplast have a thick outer skin and n foamed interior. If the sheet's mirror finish is scratched, the marks can be easily polished out because of the thickness of the outer skin. Vekaplan S offers excellent thermal and acoustic insulation performance. It has a high resistance to atmospheric and ny deterioratam, making it suitable

Enter 113 ONE XPRESTA

Liner fixing

SFS Stadler has introduced a liner panel fixing system which is claimed to marry up to the high of fixing - qualities such as resistance to corrosion, high loadhearing and sunability of fastening insulation. The system includes the Sela range of pve headed fasteners, as well as the SX stainless steel drill screw. SFS can

Fider 114 OHEXPORTAL

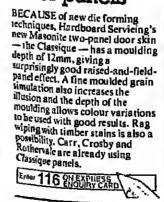
Interlocking verge



SPECIALLY developed by Redland Roof Tiles for use with its flat profiled ruoling units, such as Redland Richmond, Cambrian and Stonewold, the Ambi-Dry is a appe interlocking verge system. It complements the company's Clorked Verge, which is applicable its more ensurentional profiled tiles. Quick and easy to fix, Ambions its more ensurentional profiled tiles. Dry units are simultaneously fixed together and to the roof with stainless steel clips. It suits roofs front 17.5 deg to 45 deg pitch.

LINDRY 115 CHICUITY LARIO

Door panels



FR ironmongery



FIREMONGERY is a new range of ironmongery, launched by Laidlaw Thomson, for use with fire doors. Combining the high grade conventional ironmongery with effective intumescent majerial. Firemongery items have been proved under fire tests to make significant contribution to the lift resistance of the door with which they are used. At present there is no legislation regarding fire door hardware and certainly Laidlaw mson's research is welcome,

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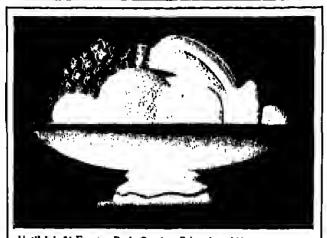
Today
Thatching, seminar organised by
the Thatching Advisory Service,
Venue: Thatching Advisory
Service, 29 Nine Mile Ride,

Finchampstead, Nr Wokingham Berkshire, 9.30am-5.30pm. Cast: £65 phis VAT. Detalls: Tessa Blair, Thatching Advisory Service, (0734) 734203.

Exhibitions

Saturday-October 26 Peter Henry Emerson, landscape photographer and writer. Vanue: Sninsbury Centre for Visuol Arts, University of East Anglin, Norwich. Detniis: (0603 | 56161 (ext 2465).

Tuesday - August 31 Fresh Art, work by recent British ort students, organised by the Nicholas Treadwell Art Gallery



Until July 31 Front to Back, Candace Bahouth and Howard Raybould's images in tapestry and wood. Venue: Crafts Caunell Shap at the Vietaria & Albert Museum, Landon, SW7. Details: V&A 01-589

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Venua: Barbican Centre's Concourse Gallery, Barbican, London E2, Cast: Admission is free, Detalls: Nicholas Treadwell (0227) 831452 or Christopher Senior, 01-

Tucsday-Augusi 23 Parnham, the historic house in West Dorset. Venue: National Theatre's telton Circle foyer, South Bank, Detalls: Julie Pilc, 01-928 2033,

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Until Thursday Warking with light, exhibition o stained glass. Venue: Maritime & Industrial Museum, Swansca.

Detalls: (0792) 50351.

Until August 2 Ian Waltan, paintings, eanstructions and works on paper. Venue: Curwen Gallery, 4 Windmill Street, London WI. Tucsday-Friday 10am-6pm. Saturday 1 lam-4pm, Details: 01-636 1459,

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Until August 14 The Diarams and other projects photographs, drawings and models by Alan Phillips Associates. RIBA, 66 Portland Place, London Wl. Monday-Friday 10am-6pm. Details: 01-580 5533 (ext 4335).

Until August 31 British youth culture, an exhibition urganised by the Boilerhouse. Venue: The Ooilerhouse, Victoria & Venue: RHIA Regional Headquarters, 6 Higham Place, Newcastle-upon-fyne, Detalls: J Kinmond, (10632) 324436. Albert Museum, South Kensington, London, SW7. Weekdays and Saturdays 10am-5,30pm, Sundays 2,30pm-5,30pm. Details: Mary Mullins or Helen Rees on 01-581 5273 or 225 1399.

Last chance

Cityscape, exhibition organised by the Northumbria branch of the

Venue: R1BA Regional Headquarters, 6 Higham Place,

Newcastle-upon-Tyne, Detalls: J Kinmond (0632) 324436.

Last day today
Exhibition of Araia Isazaki's Takya
City Hall campetitioa entry.
Venue: 9H Gallery, 26-28 Cramer
Street, London W1, 12, 30-6, 30pm.
Detalls: 9H Gallery, 01-486, 3555.

Last day today Annual exhibition of students' wark at the Polytechnic of Central

Last day today

August 4-16 texcluding Fridays and Sundays

The history of the fine und decorative arts, enurse organised hy the Victoria & Albert Museum. Venue: Victoria & Albert Museum London SW7. | Iam-4.30pm each day. Cast: £150.

Coming soon

Venue: Polyteclinic of Central London, 35 Marylebone Road, London NW1.

of the work of 24 architectural practices and departments in the

Last day today Architects — Narth East, exhibition

Detalls: 01-486 5811.

Details: Angela Thurgood, Education Department, V&A Museum, London SW7. 01-589 August 16-September 27 One week study taurs of Sweden.

Saturdays and finishes in Delalis: The National Association of Swedish Architects Norrlandsgatan 18, S-111 43 Stockholm, Sweden. Tcl: 08-24 02

August 27 Warkshop for access officers, organised by the Centre of Environment for the Handicapped and the Access Committee for England. Venue: King's Fund Centre, 126 Albert Street, London NW1.

10.30am-4pm.
Cost: £35 plus £5.25 V AT,
members of CEH £29 plus £4.35.
Details: Alice Noon, 01-222 7980.

August 29
Thatching, seminar organised by the Thatching Advisory Service.
Venue: Thatching Advisory Service, 29 Ninc Mile Ride, Finchampstead, Nr Wokingham, Berkshire, 9.30an, 5.30pm.
Cast: £65 plus VAT. Casi: £65 plus VAT.
Details: Tessa Blair, Thatching Advisory Service, (07341 734203.

September 6-17
Summer schaal organised by the Royal Town Planning Institute.
Venue: University of Nottinglannt.
Details: The Assistant Secretary,
TCPSS, 26 Portland Place, London
W1.01-636 9107.

the social programme is £100 plus £15 VAT. Detalls: Conference secretary People

blica ering start

Edmund Kirby have moved their Liverpool office to India Buildings. l iverpood, L2 OTZ. Their telephone number, 051-236 4552. and telex number, 628174, remain

September 10-11
He af stone in building, a two-day course organised by the Standing Committee on Natural Stone.
Venue: University al Leicester, University Road, Leicester, LEI 7R11

Cost: Delegates £45, students registered with architectural schools or colleges £15. Details: Bernard Donovan, 01-569

September 15-16
Intelligent buildings, a conference
organised by the Gottlieb
Distance Institute, Switzerland,
Venue; The Gottlieb Duttweller
Institute, CH 8803 Ruschlikon/
ZH, Switzerland

Details: Dr T Gernold, or Ms 0

Kunz-Wechler on 01-461 371& Telex 55699 gdi.

September 17-20 UK garden festivals, the expenses to date und the hest way forward, conference organized by the

Landscape Institute, Venue: Kecle University,

Cost: Non-members £100,

Detalls: Colin Goodrum, 021-558

September 18-20
Energy efficiency — the keyto
good building, a three-day
conference organised by the Four
Professions Group.
Venue: Cranfield Institute of

professional delegates is £168 plus £17 VAT. Accommodation is not

included in the fee. Registration fo

Technology.
Cost: Registration fee for

members £90.

5611 (ext 31).

September 18-20

(0602) 813078.

ZH, Switzerland. Cost: S Frs 950

September 10-11

Covell Matthews Wheatley announce the establishment of their new planning consultancy.
Cavell Matthews Wheatley Planning Ltd. This company is headed by Derck Horne and will be based at Covell Matthews Wheatley Architects' Reading office, 60 London Street, with ancillary offices at Mayfair, London City and Cambridge.

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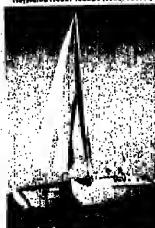
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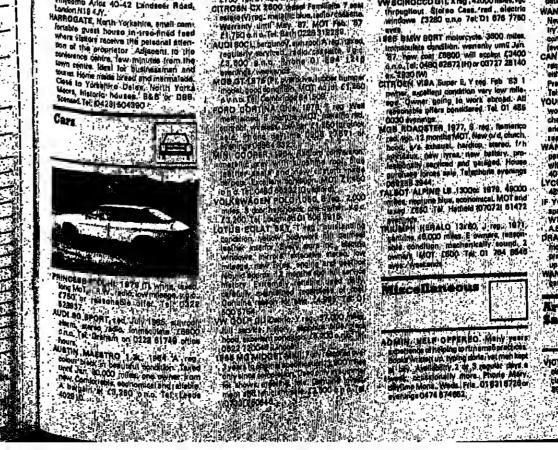
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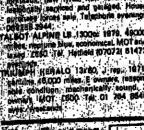
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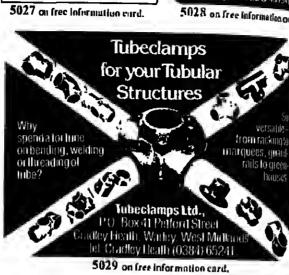
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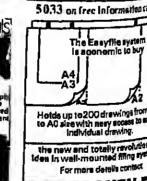
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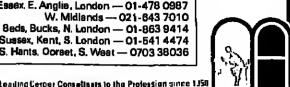




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ARCHITECTURAL ASSISTANT/ ASSISTANT ARCHITECT

£8,979-£10,638 or £10,950-£11,604 The eucceselul epplicant will be a member of a project group of Architects and Techniciens working with guidance from the group seder on the design, preperstion and euparvision of verious

ichemes.
For appointment to the lower ealery levet candidates must have completed a course of erohitectural training up to Pert 2 R.t.a. A standard and for the higher level to have completed Pert 3 and be

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In a surveyor doute or responsibility for the job from exatch design to the end of the maintenance period.

Appointment to the higher eelery level will depend on length and nature of post quelification experience.

Application forme returnable by Friday 9th August, 1988, may be obtained from the City Architect, PO 9cx 13, 9 leckburn Chembers.

Date Street, Liverpool L69 2JG. (051-239 9231 Ext. 40 end 20). Dale Street, Liverpoof L69 2JG. (051-239 9231 Ext. 40 end 2D). In approved cases home moving allowance and temporary lodging ellowance.

All posts are evalished for job shering unless otherwise stated. The City Council te en Equal Opportunity Employer end welcomes applications irrespective of race, sex, meritet etatus or disability.

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The Mackintosh School of Architecture has a vacancy for a lecturer in Architectural Science with particular responsibility for the Thermal Environment (Including thermal comfort, thermal performance, alternate energy, energy conservation, services and

The ideal candidate will have a background in architecture or building technology with research and/or practical experience in the thermal environment/building services area and a fairly broad knowledge of environmental science. Previous teaching experience would be an advantage.

Schools of Architecture in the UK and is a joint venture between Glasgow University and the Glasgow School of Art.

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should be eble to prepere apecifications and schedules of works and be familier with the use of a schedule of rates. You must deal prolessionally with building contrectors and officers from client departments.

Relevant experience or HTEC equivalent quelifications ere desirable. Newly professionally or academically part-qualified

Ref. AG6EO.16.

Application forms from London Borough of Hammorsmith and Fulham (Personnal), Town Hall Extension. King Street, Hammsramith W6 6JU, Islephone 01-741

ethnic origin, netionality, eaxuel ortentation, raifgious ballefs or prectices, egs (up to 65 years) or disable mant.

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Applicents should be prolessionelly qualified (MICE

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The post which is with the Glasgow School of Art, is in the first Instance for a period of two years.

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(Scale: Works Officer 3)

The successful applicant will provide a Building leput to the Project Team, assist in the design and execution of new works and carry out research

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Write or talophone for an opplication form and job description to the District Personnel Department Newham Health Authority 1 Helena Road, Plaistow, London E i 3 002 Tel: 01-472 1444 Ext 3078

Informal enquiries to: Wr D. Scammell
Works Officer (Projects)
Yel: 01-472 1444 Ext. 3061
Closing date: 8th August 1986 AN EQUAL OPPORTUNITY EMPLOYER



 WEYERIDGE, SURREY. Busy practice need Architect/Planner and/or planning technician. Sals neg. 9. HERTS. (N). Prival opractice are always interested to hear of good young

3. CITY OF LONDON. Architect with experience of refurbishment work preferably on listed buildings is needed by a busy practice. Sal. neg. to about £13,000.

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9. HITCHIN, HERTS. Private practice need an Architect aged 95-35 and a technician aged 90-30. Majority of work is on housing. Sats neg.

19. WEST LONDON practice need a Building Surveyor oran experienced technician with some experience of residential refurbishments. Sal. to £13,000.

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13. EASTBOURNE, SUSSEX, Vacancy for a school-leaver to train in the orchitects department of a well known building company. Anybody know

14. LONDON N.W.1. Busy practice near Regants Park are looking for an architectural assistant with some experience, probably about 95. Sal. neg.

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17. RICHMONO, SURREY. Busy practice are looking for experienced Job Architects. Salaries neg.

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A calery and car will be otlared commanaurate with abitity. Please write in the first instance giving present end expected seler

M.P. Ramus, Dip.Arch (Leics. | RIBA. Chief Archilact, MONSELL YOUELL HOMES Wootlon House, Wootlon. 8edford MK43 9HG. Talaphona: 0234 767644

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> Phinnen Randoll and Perkas 82 Eridge Road East Molasev Surrey KT8 9HF

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west sussex

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Applications on losing buil CV to The Regional Architect, Wimpey Ltd. Chever Road. Birming ham, B35 7AH

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The Department of Architecture and Landscape of Manchester Polytech-nic offers courses in Architecture and andscape Design at BA (Hons the Head of department Raymond Burton, would be very interested to hear from Architects and Landscape Architects who may be interested in assisting in part-time studio teaching for the 1986/87 Acadomic year

Please write to the Department of Architectus

All Saints or telephone 061-998 8171

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Salaries (under review) rise from £28,945-£30,445 according to qualifications and experience.

Relocation assistance of un to £5000 is available where appropriate.

Interviews will probably take place during the week commencing 29 September 1986. For further details and an application form to be returned by 22 August 1986) write to Civil Service Commission, Alencom Link, Basingstoke. Hants RG21 11B, or telephone Basingstoke (0256) 468551 (answering service operates nutside office hours). Please quote ref: T/6931/2.

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Post No. A.71

Salery Grade: P.O.2-5 - £11804 to £12513 per annum The department provides a comprehensive architectural and quantity surveying service to all committees of the Council. It has a reputation for good design and the Council is noted for its innovative policies, particularly for siderly and "special neady" inpusing users. A wide range of building types secturently in hand ranging from major public and islaure projects to urban ranswal and

The Authority is about to accupy new purpose designed accom The Selection is one of the largest in the Principality, well served by molorway and tall networks. Many of its extensive bays and beaches are designated as "Heritage Coast". Good advectional, social and shopping prevision make it an ideal area of young temilies and its centre, Bridgend, is within twenty minutes of Cardill, the cultural capital of Wales with its eutstanding concett halls and

The posts dairy Essential User Car Allowanca.

Temporary nousing accommedation, removal aspanaes, lodging allowance and/or essistance with legal costs are available in appropriate cases. The successful cendidate will be required to take responsibility for major projects and exect in the management of the Ceperiment's practica group. The poet requires above average design shilly, enthusiasm and at least tive year's sound experience in Local Authority work.

PROJECT ARCHITECT Post No. A.54

Salary Grade: 8.O.2 — £10950 to £11604 per annum This is one of two pests, and is open to recently registered architects who can demonstrate good design ability and willingness to get abound precifical expetience in a range of building types.

Application forms, which must be returned to Mr A.E. Anthony, Goldogh Personnel Offices in MONOAY 14th AUGUST 1346, are obtainable from hire at the Municipal Buildings, Queen Street, Bridgend, Mid Ulamorgan, CF3 , Yux. Telephonel Bridgend (6656) 82141, Ext. 3208. CANVASSING OF MEMBERS EITHER DIRECTTY OR INDIRECTLY WILL

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islington is among the most programmive sufficient is committed in the built any ronmont.

The Borough is continuing its major programmes of improvements to existing housing setotes. Architects and Surveyors are taquired to juin especialist toam dealing with tacently built astates which have tachnical publisms requiring tesearch, specification and supervision of ramedial contracts and class consultation with other council.

The workload is varied and offers an exciting challenge to Architects or Surveyors committed to developing building technology through tasearch and experimental work. These specialist skills, including designing for the Oisabled, and the growth of a Tachnical tritormation Library will banalit the Department as a whole

Senior Architect or Surveyor

Ref AR16 PO3: £14,202 to £15,342 p.s. inc. Applicants must have a minimum of 5 years' post RIBA or RICS for equivalent) qualification, or a minimum of 5 years' confracts management and 5 years' drawing office experience

The successful candidote will supervise one or more technical staft, and should be familiar with contract end project management techniques. Applicants should demonstrate ability in general surveys feesibility design, specification writing, cost control, taport writing, and droughting and design skills, and should have knowledge of building construction and practices, the building contract, and oppropriate legislation. Experience in Hausing Design Briefs or in the development of a Technical information library is desirable.

The poet-holder will be expected to deputies for the Principal Architecturity absence. Candidates must be obto to communicate effectively with other members of the team, contracts, tanents and councillors. The postholder will be required to participate in occoordal evening

The successful condidete will have the obility to undertake management responsibilities within the context of the Council's Equal Opportunities Employment Policy

Architect or Surveyor

Ref 186 & Ref 94 (Two posts) PO1: £12,597 to £13,485 p.e. inc. Applicants must have a minimum of 2 years post RICS or RISA qualification experience, or a minimum of 8 years direct experience in a relevant liefd of research on proctical application of building

The successful candidate will be required to organise and menega remodiel work controcte. A thorough knowledge of specification writing and coal control procedures is essential, and a good design ability will be an advantage. A methodical approach to problem solving is assentiol. Candidetes must be able to communicate effectively with other mombers of the team, contrectors, tenents end councillors. The poet-holder will be required to ottend occs exerted.

Architectural or **Surveying Assistant**

Ref: 157 Grade 802 £12,267 to £12,921 p.a. Inc. Applicants should have some knowledge of building construction, particularly building site experience and have one year's post RIBA Part III, RICS intermediate or equivalent experience or eaven years architectural office experience.

atchitactural office experience.

They should be able to demonstrate an intercet in technical problems and avidence of their ebility to research and onalyse problems in an organized and methodical way. The successful poet holder will be required to drew up ramediol proposals for simple problems and manage these on site with limited supervision. A substential part of the work will require a close working relationship with the depertment's Tachnical information Officer who forms part of the term. A knowledge of designing for the disabled would be an advention.

Thase posts are open to full-timere or people wishing to chare the job

Application forms are evalleble from: The Borough Arabitect, 222 Upper Street, London N1 2UH or telephons 01-384 7040. Closing date 8th August, 1888.

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The Boraugh has 22 Conservation Areas and over 300 buildings and structures on the statutory list of buildings of special architectural at approach to development; conservation and the environment

We ere looking for aomeone able to adopt an active epproach to can servalian and design, willing both toprapers local enhancement schemes and to promote their successful implementation. The cost is second to seniority in the group and mysives sesiating the Group Leader in its menogament and supervision, and in carrying out site fossibility studies, dealing with conservotion work (including liced buildings), and propering schomes for the anhancement of

conservation areas, areas of local character and the settings of listed The successful applicant will have an appropriate design qualification and pravious experience of dealing with olio feesibility and conservation work (sucluding field buildings), knowledge of the legislation relevant to historic buildings, and considerable design flair.

For further information regarding this post, please contact Mr. S.

For an application form and job description please contact the Stating Olika, Department of Architecture and Planning, PO 60x 37, Civic Centra, Station Road, Harrow, Middlesex HA1 2UY or

The closing date for applications is 15th August 1988.



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Please raply with CV to:

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CHIEF ENGINEER'S DEPARTMENT

ARCHITECTURAL **TECHNICIAN**

Scale 5. £7,920-£6,697 p.e.

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